

JIRO TANIGUCHI

GUARDIANS OF THE LOUVRE

nbm
GRAPHIC NOVELS

LOUVRE
éditions

GUARDIANS OF THE LOUVRE

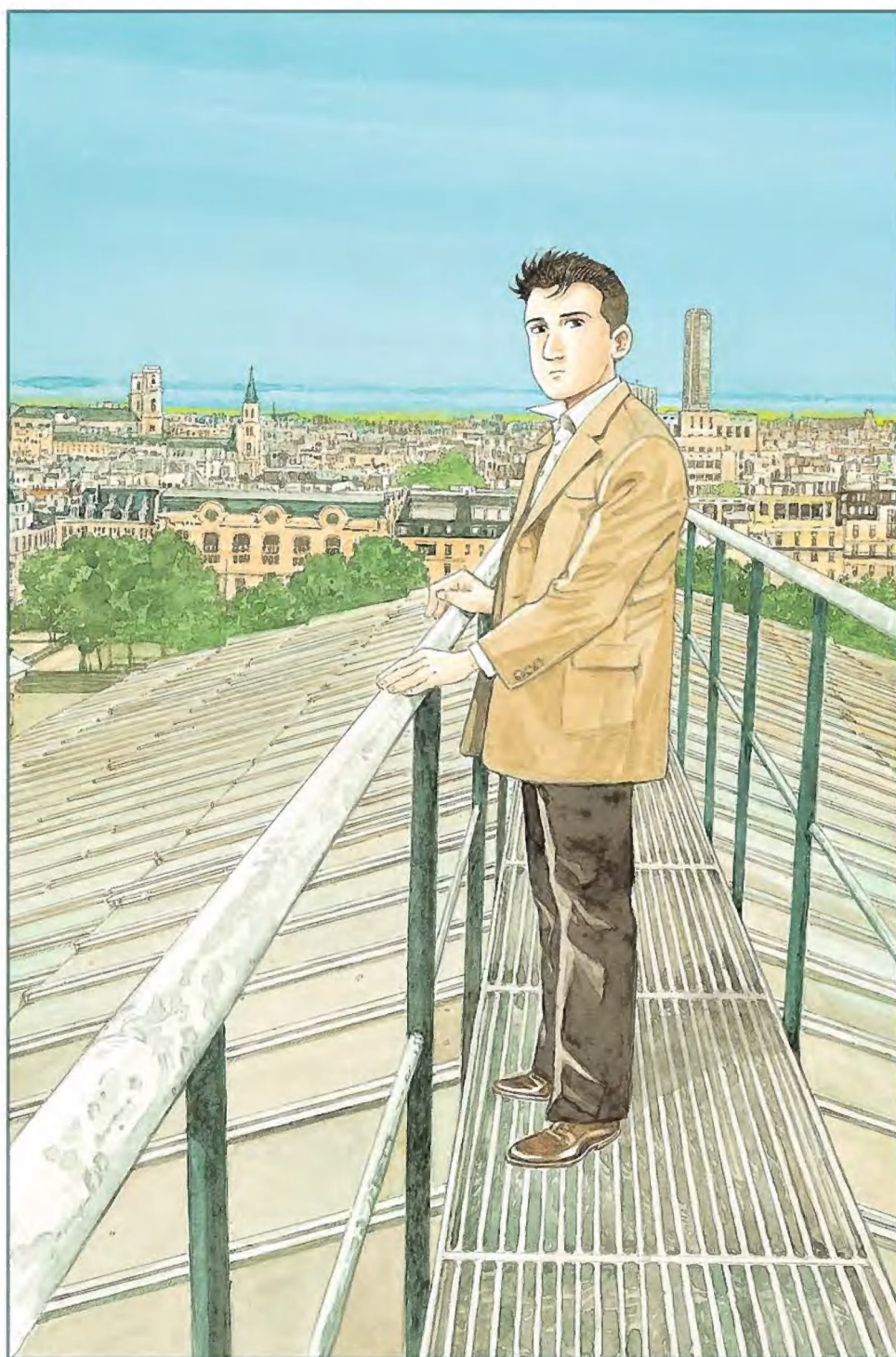
TRANSLATED FROM THE JAPANESE BY KUMAR SIVASUBRAMANIAN

JIRO TANIGUCHI

nbn GRAPHIC
NOVELS
Nantier • Beall • Minoustchine
N E W Y O R K

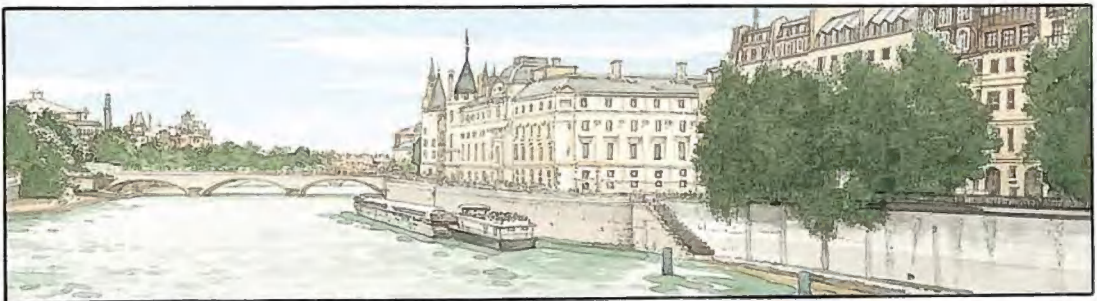
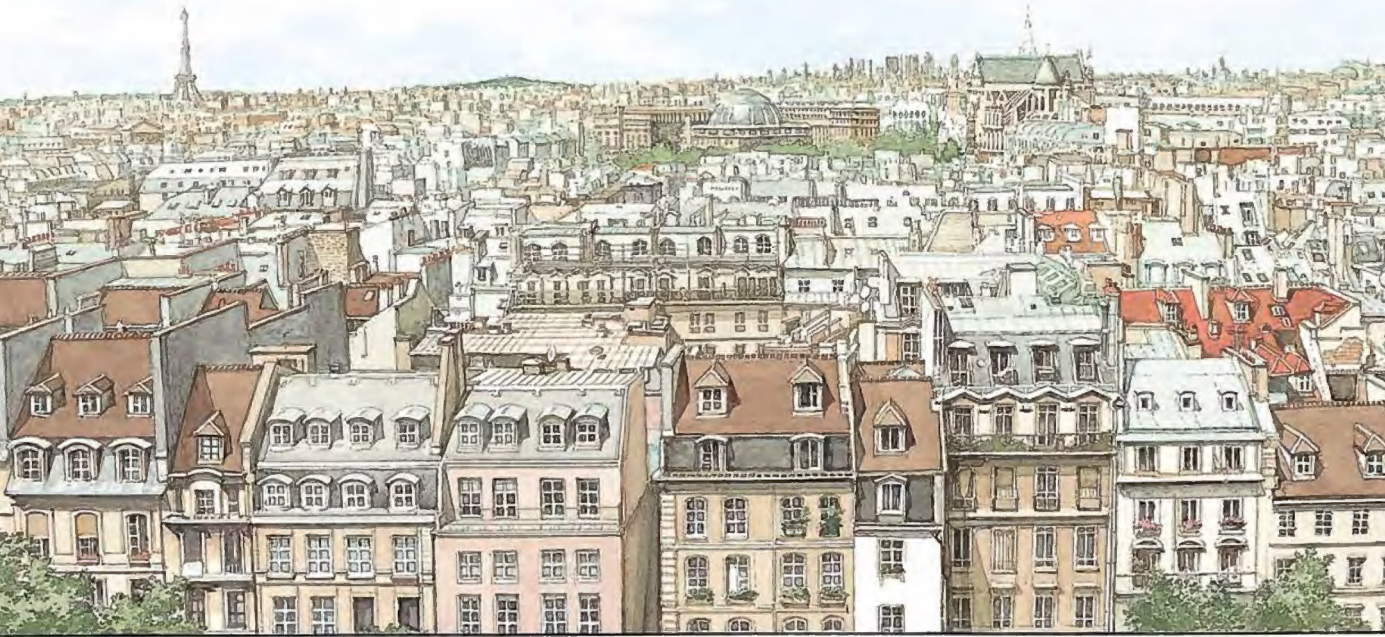
LOUVRE
éditions

ISBN 978-1-68112-034-8
Junior Library Guild Edn.: ISBN 978-1-68112-064-5
Library of Congress Control Number: 2016931404
© Futuropolis/Musée du Louvre éditions 2014
© Fanfare / Ponent Mon, 2016 for English edition
Translated from the Japanese by Kumar Sivasubramanian
Edited by Fanfare and NBM
Lettering by Ill Wind Tidings
1st printing May 2016 in China



CHAPTER 1
GUARDIANS OF THE LOUVRE

MAY, 2013



THE
SEASON
WAS
STILL
A BIT
COOL.

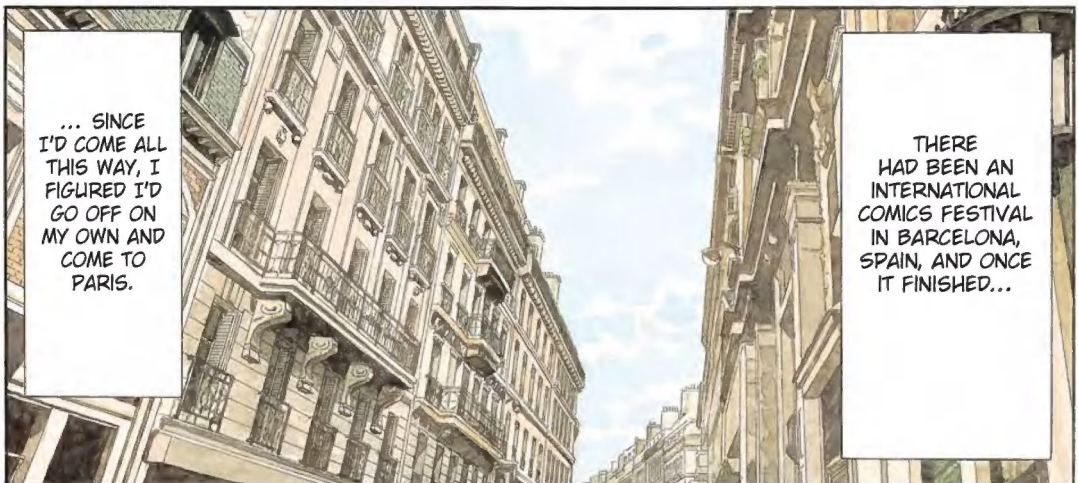
IT WAS
MY THIRD
TIME IN
PARIS.



I WAS
ALL ON MY
OWN...

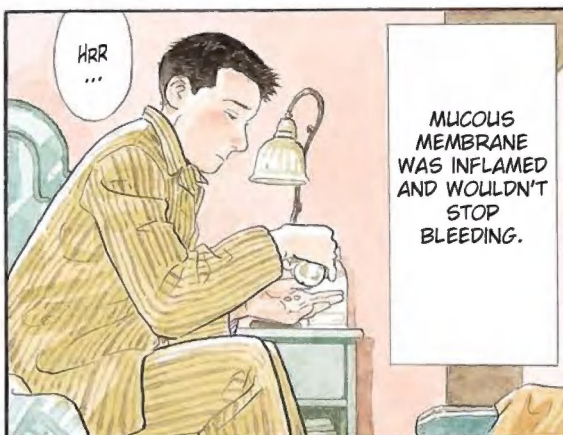
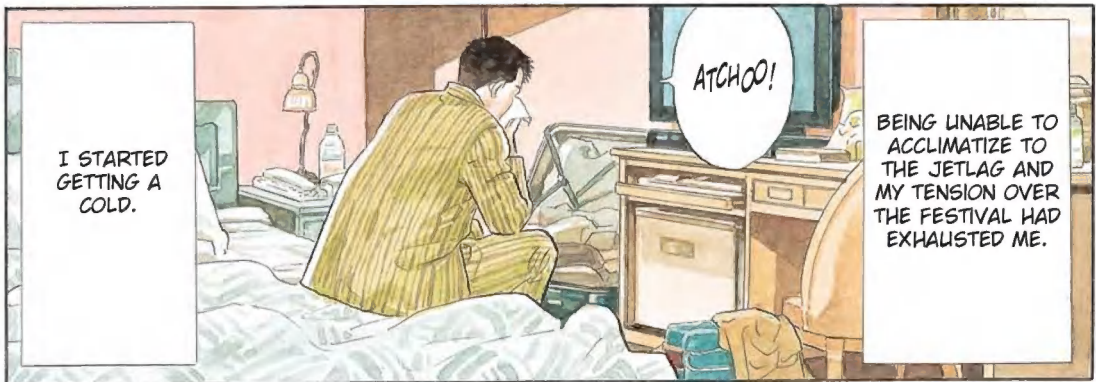
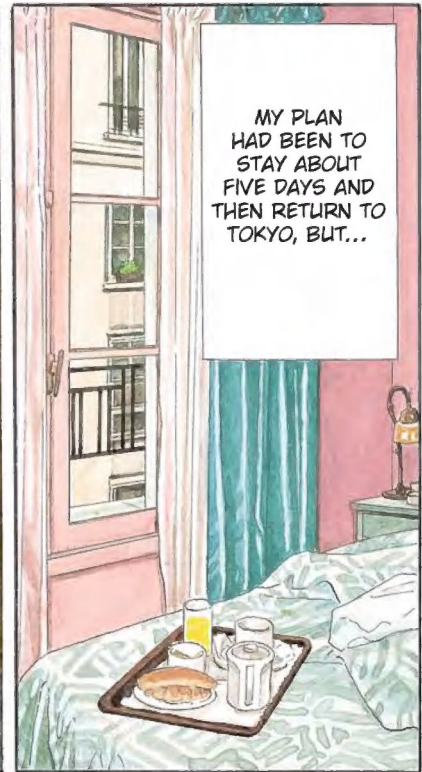
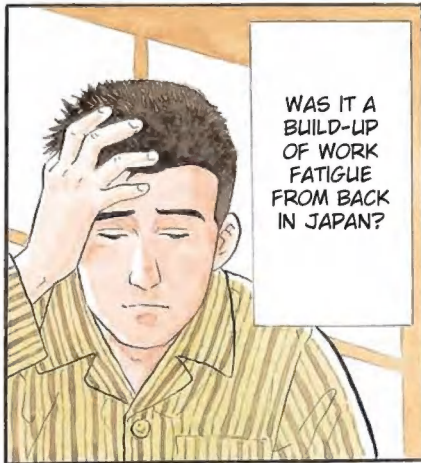


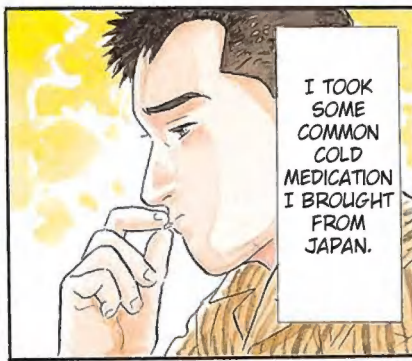
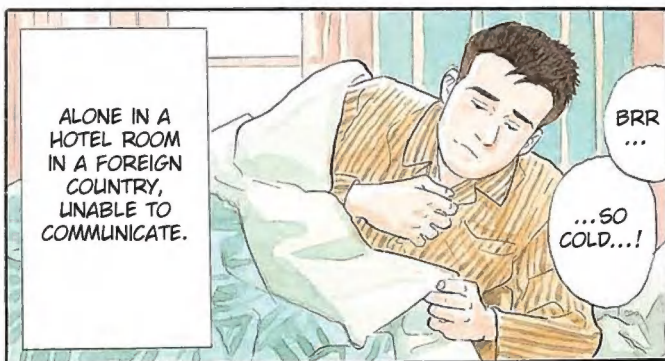
... SUFFERING
A FEVER AND
CHILLS, AND
LYING IN A
HEAP IN MY
HOTEL BED.



... SINCE
I'D COME ALL
THIS WAY, I
FIGURED I'D
GO OFF ON
MY OWN AND
COME TO
PARIS.

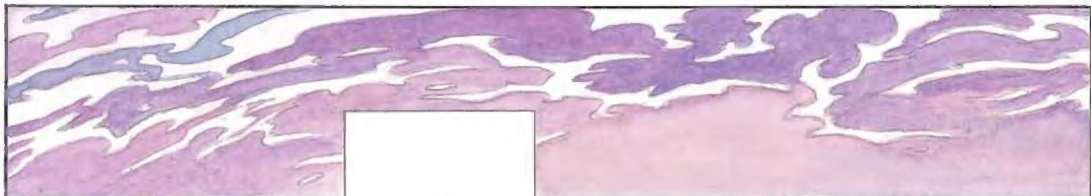
THERE
HAD BEEN AN
INTERNATIONAL
COMICS FESTIVAL
IN BARCELONA,
SPAIN, AND ONCE
IT FINISHED...

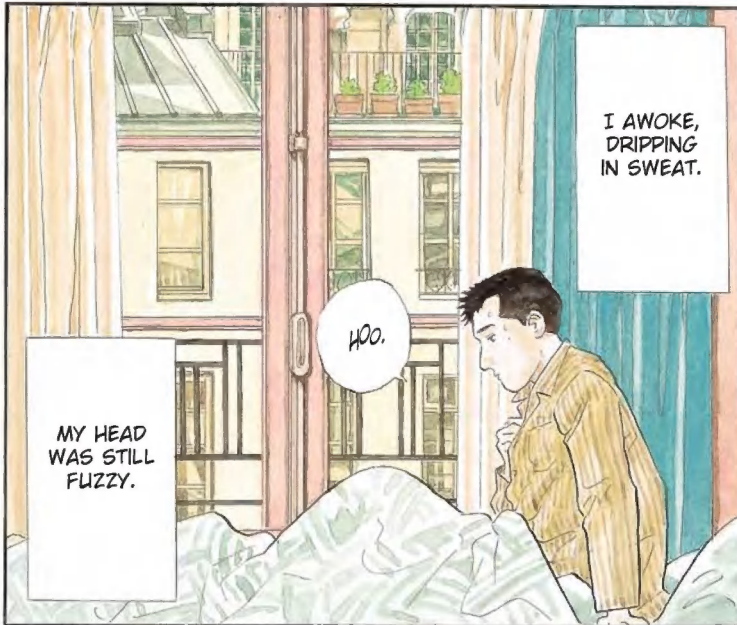






I COME TO
FEEL SOME-
HOW LIGHT-
HEADED AND
STRANGE.





I AWOKE,
DRIPPING
IN SWEAT.

MY HEAD
WAS STILL
FUZZY.

HOO.

THE NEXT
MORNING.



... BUT
I SLEPT
SOUNDLY
FOR A NIGHT
AND FELT A
BIT BETTER.

MAYBE
THE
MEDICINE
I TOOK
LAST
NIGHT
WORKED
...

HAHH



COME TO
THINK OF
IT...

... I HAVEN'T
HAD A THING
TO EAT SINCE
BREAKFAST
YESTERDAY.



HUNGRY!



CAFÉ
AU LAIT,
UN.

SALADE DE
TOMATES,
UN.

LMMM,
AND...

YES,
OMELETTE HAM
CHEESE, UN.

TRES
BIEN.

PHEW!

MANAGED TO
BLURT OUT MY
ORDER. JUST
WONDER WHAT
I'LL ACTUALLY
GET.



MFF!

RHSS

MM.

MM.

HEH
HEH!

FEELS
KINDA
LIKE...

... I'M
COMING
BACK TO
LIFE.



I DECIDED
TO TRY
GOING FOR
A WALK.

MY
PLAN HAD
ACTUALLY
BEEN TO
GO AROUND
SEEING PARIS'
MUSEUMS
THESE FIVE
DAYS.



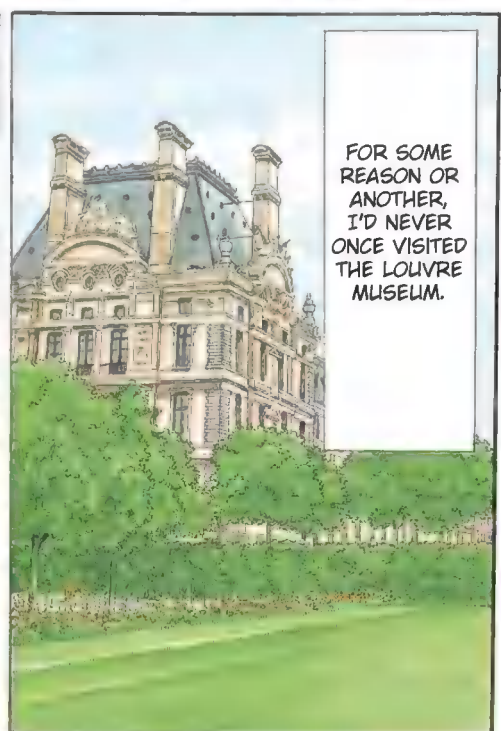
AFTER
EATING,
I FELT A
LOT MORE
RELAXED.



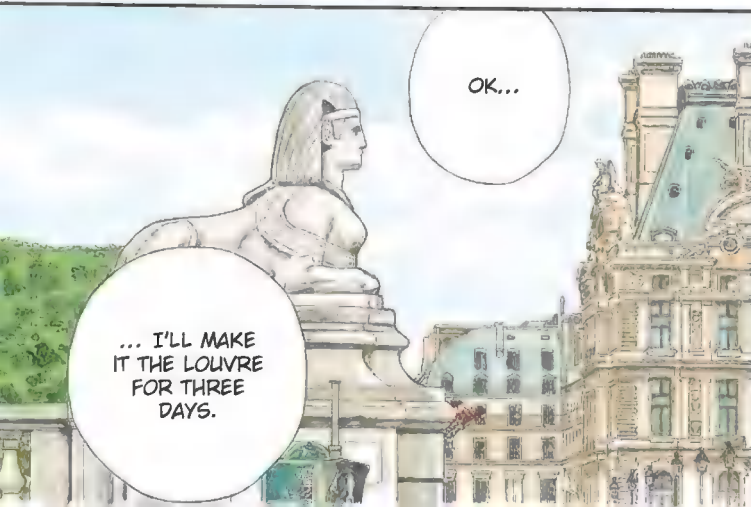
CAN'T BE SO
LEISURELY ABOUT
IT NOW!



WELL, I'VE
HEARD YOU REALLY
CAN'T SEE MUCH OF
IT IN ONE OR TWO
DAYS.



FOR SOME
REASON OR
ANOTHER,
I'D NEVER
ONCE VISITED
THE LOUVRE
MUSEUM.



OK...

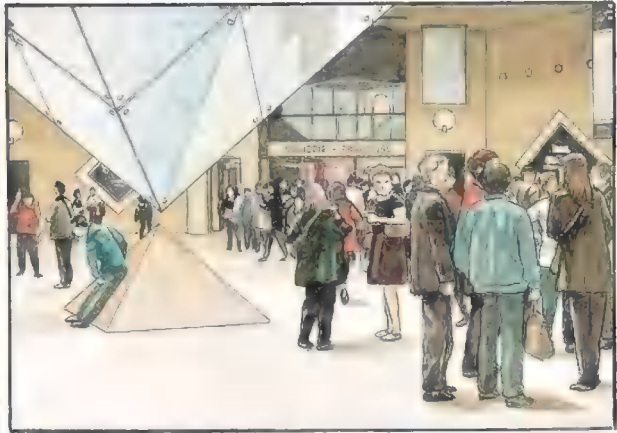
... I'LL MAKE
IT THE LOUVRE
FOR THREE
DAYS.





INCREDIBLE.

WHAT
CROWDS!



WELL...

...LOOK
AT THIS.

UNBELIE-
VABLE.



I
WONDER...

... IF THERE'S
SOMEWHERE
WITHOUT SO
MANY PEOPLE?



THIS
HORDE IS
MAKING ME
DIZZY.



ROME.

ANCIENT
GREECE.

THIS WAY,
MAYBE...?



HMM.



THE DENON
WING... LOWER
GROUND FLOOR.

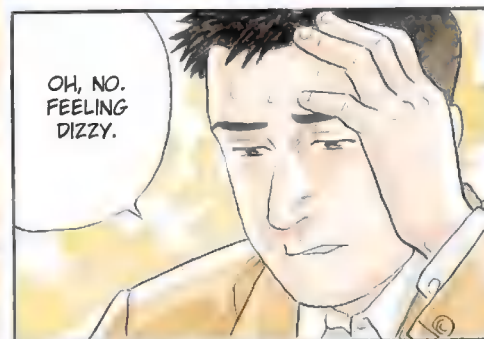


OH...
JEEZ.

FEELS LIKE
MY FEVER'S
COMING BACK.



WHEW.

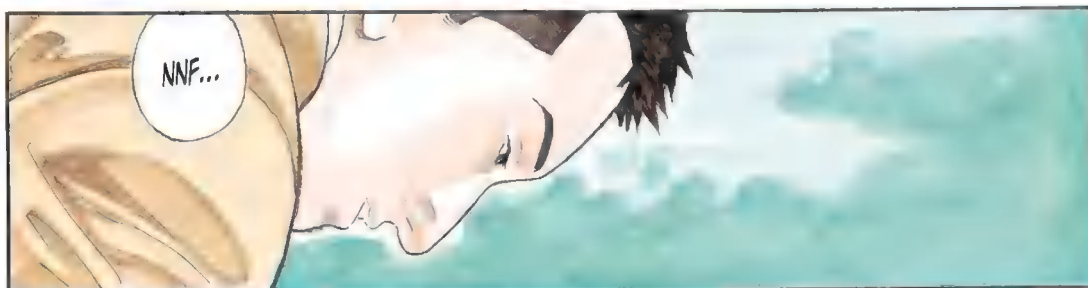
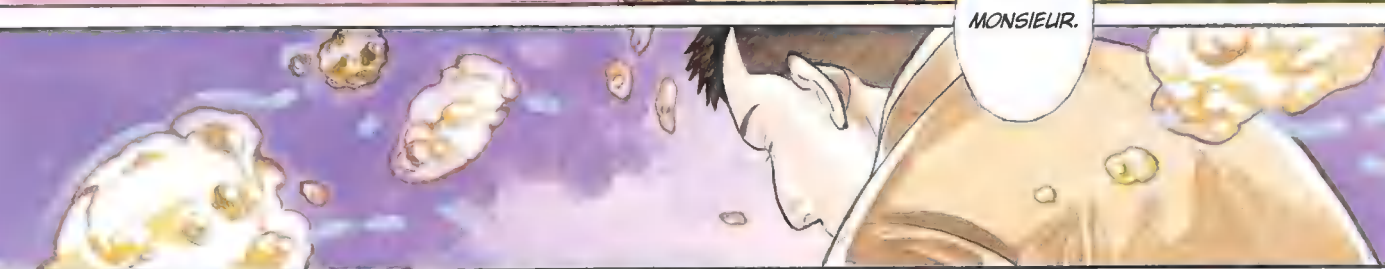


OH, NO.
FEELING
DIZZY.





MONSIEUR.



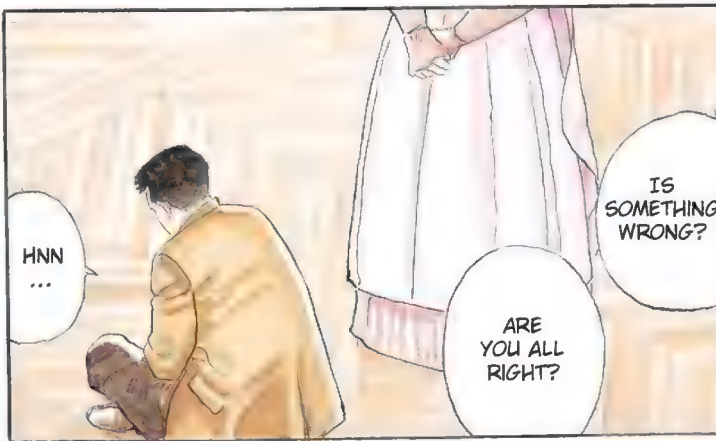
NNF...



UHN...



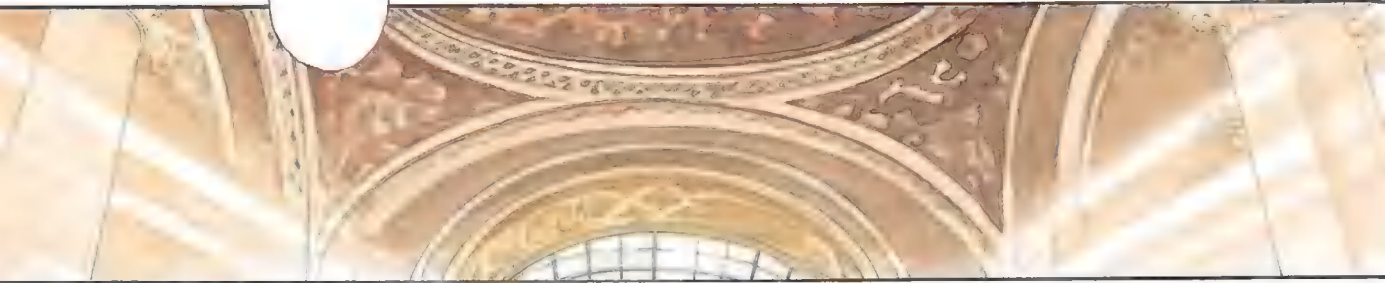
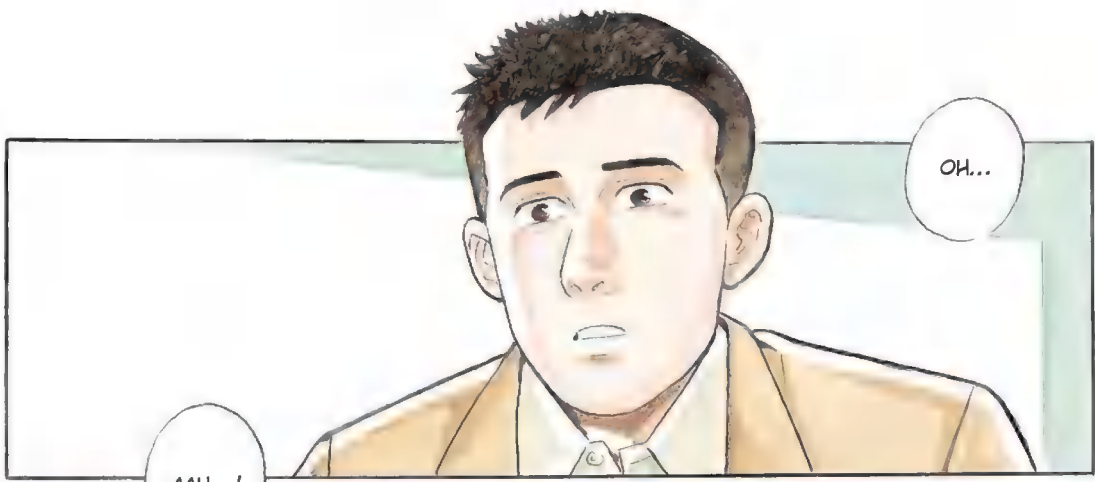
UHH...
NN.

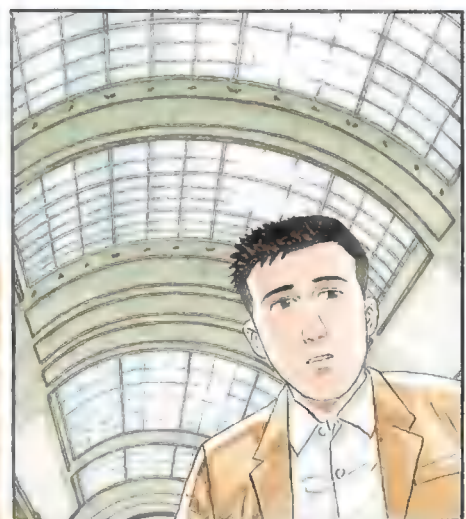
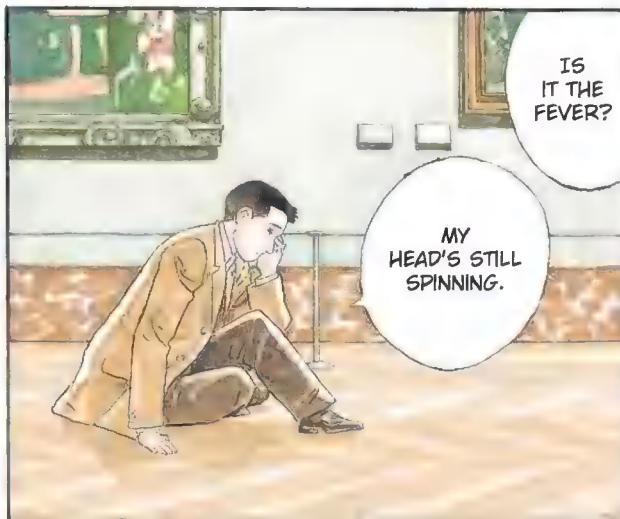
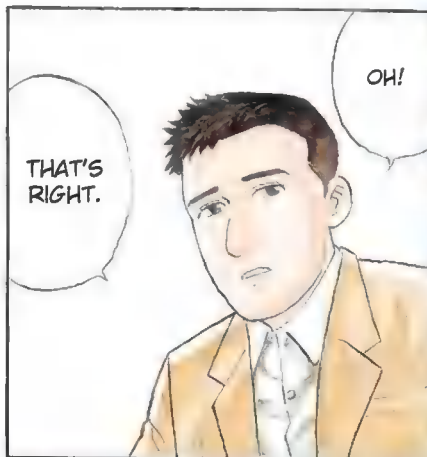


HNN
...

IS
SOMETHING
WRONG?

ARE
YOU ALL
RIGHT?







ALL THOSE
CROWDS
BEFORE,...

...THEY'VE
GONE!

AM I
IMAGINING
IT?

THE AIR
SMELLS
DIFFERENT.



BUT...

... YOU MIGHT
SAY IT'S A STATE
VERY MUCH
RESEMBLING
ONE.

HUH?



NO.

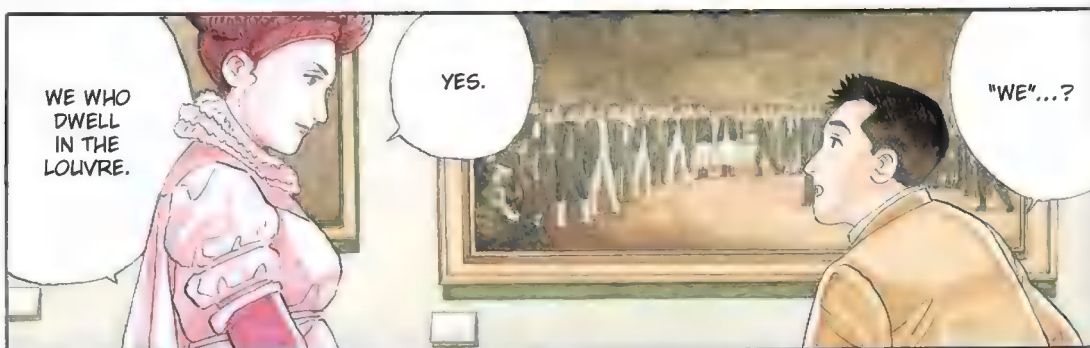
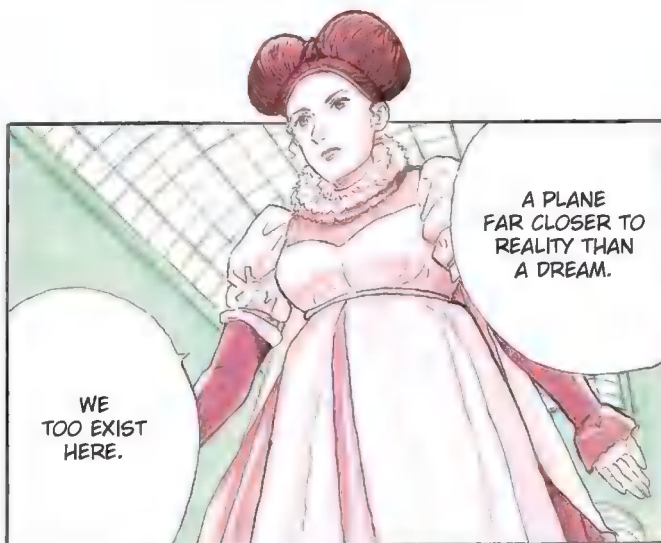
THIS
IS NOT A
DREAM.

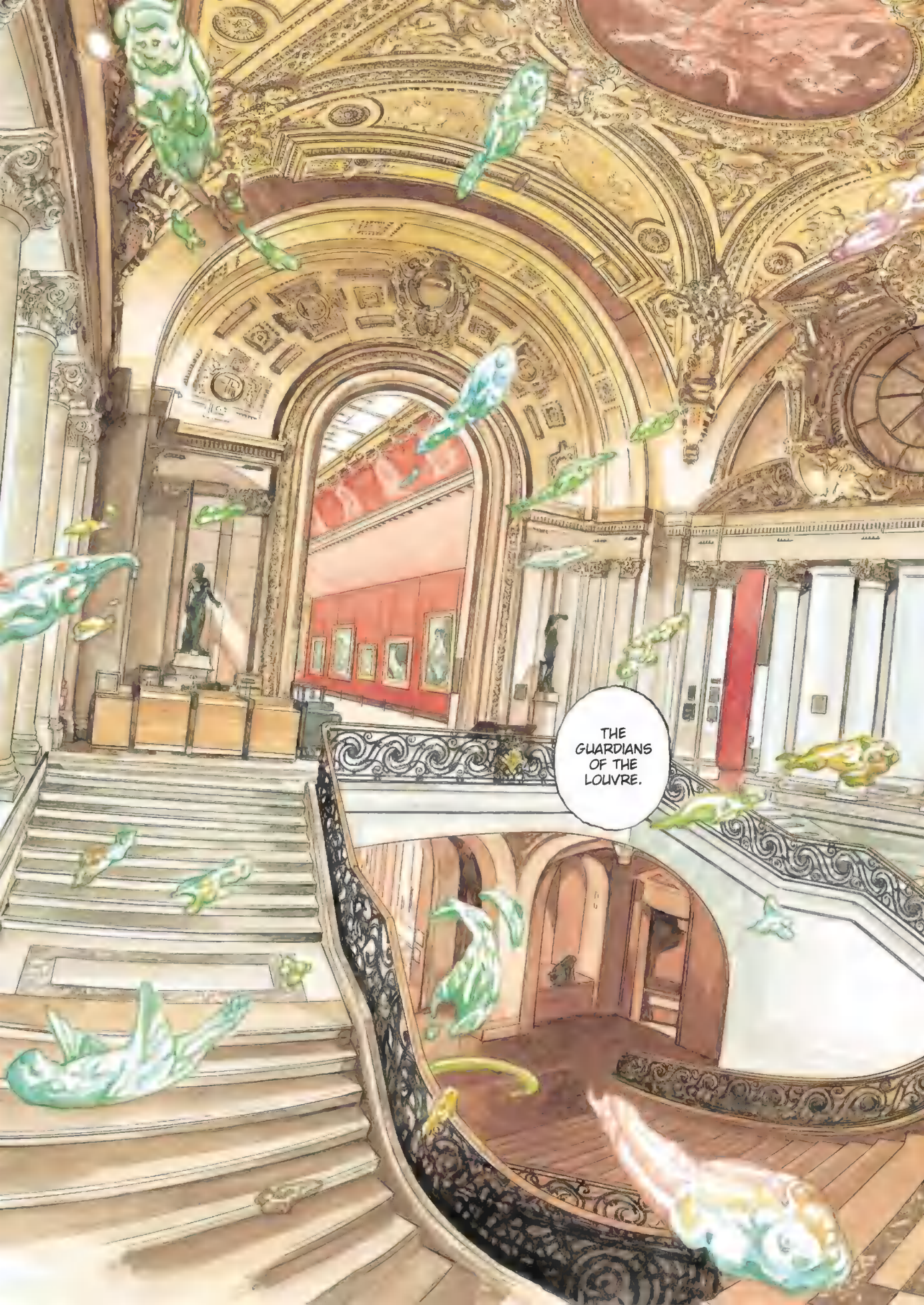


JUST
WHAT
--

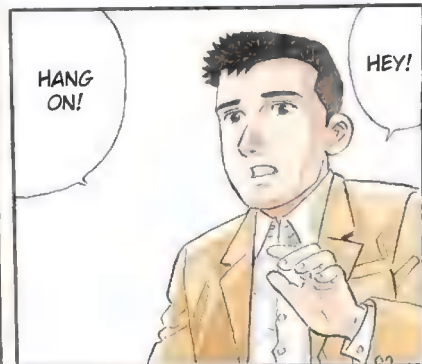
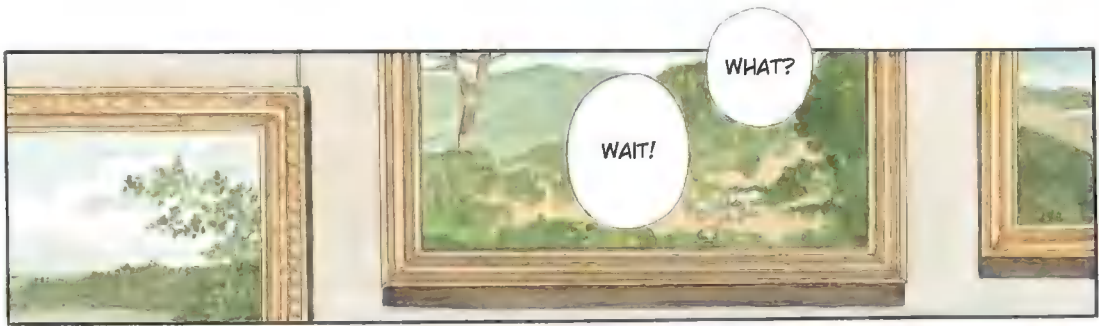
HAS
HAPPENED
TO ME?

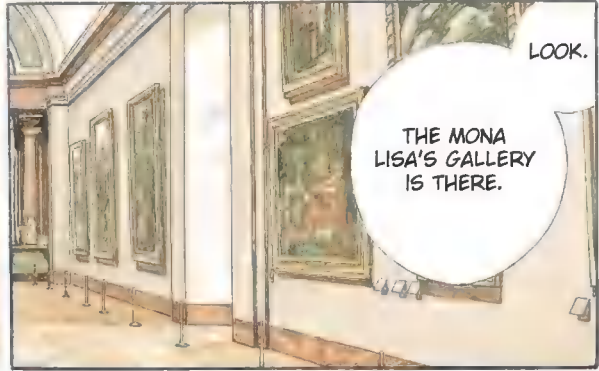
IS
THIS... A
DREAM?





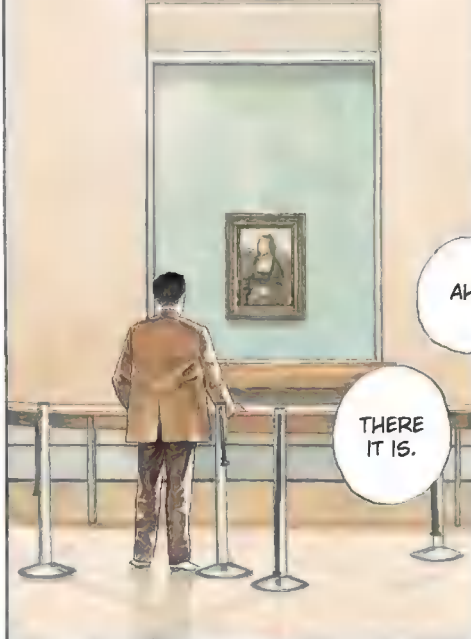
THE
GUARDIANS
OF THE
LOUVRE.







THE
MONA
LISA'S
SMILE.



AH.

THERE
IT IS.

... IT'S
USUALLY
ALWAYS...

BUT...



... LIKE
THIS.



URRGH!



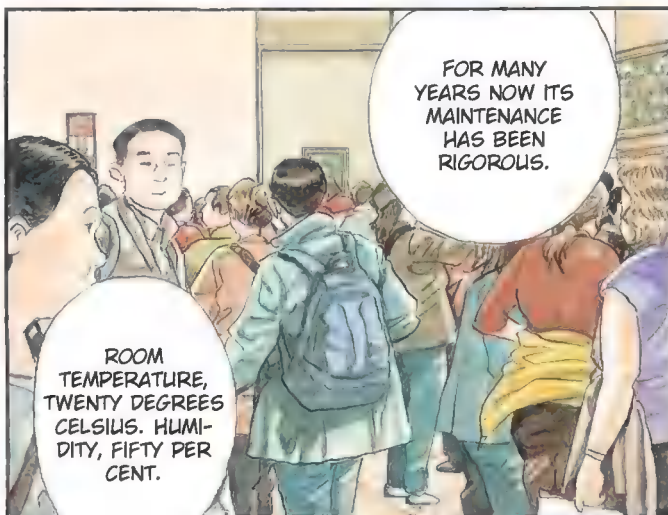
WH...
WHAT'S WITH
ALL THESE
PEOPLE?



IT'S NOT
ABOUT ART
APPRECIATION
ANYMORE,
IS IT?

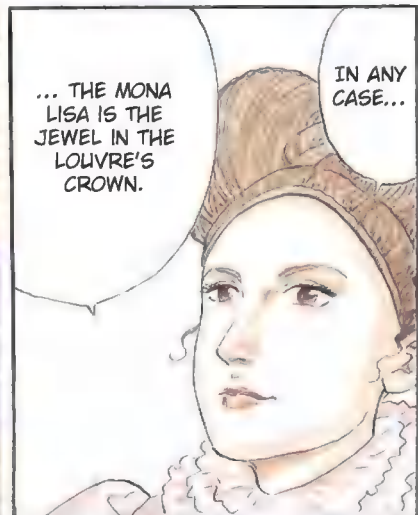


IT IS NOW
WHOLLY A
POPULAR
TOURIST
DESTINATION.



FOR MANY
YEARS NOW ITS
MAINTENANCE
HAS BEEN
RIGOROUS.

ROOM
TEMPERATURE,
TWENTY DEGREES
CELSIUS. HUMI-
DITY, FIFTY PER
CENT.

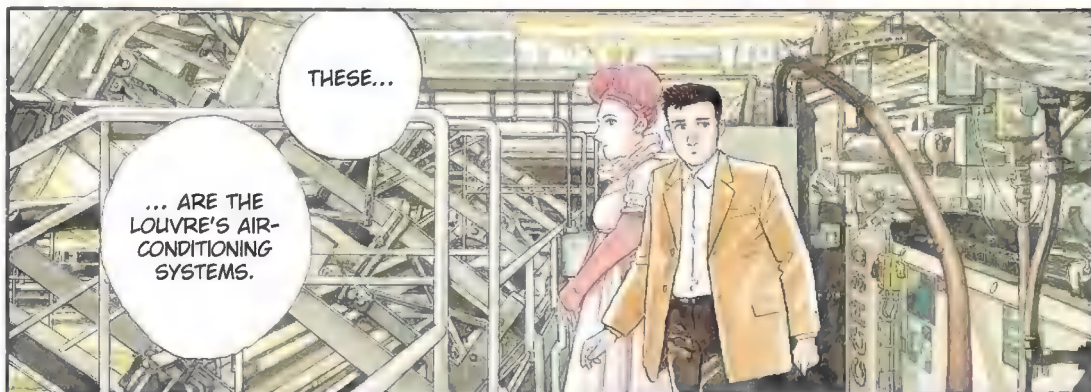


... THE MONA
LISA IS THE
JEWEL IN THE
LOUVRE'S
CROWN.

IN ANY
CASE...

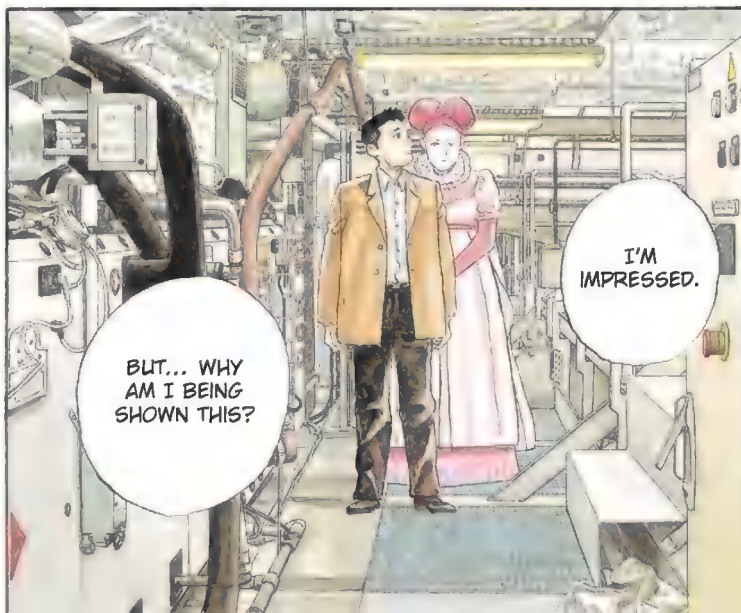


OH...!



THESE...

... ARE THE
LOUVRE'S AIR-
CONDITIONING
SYSTEMS.

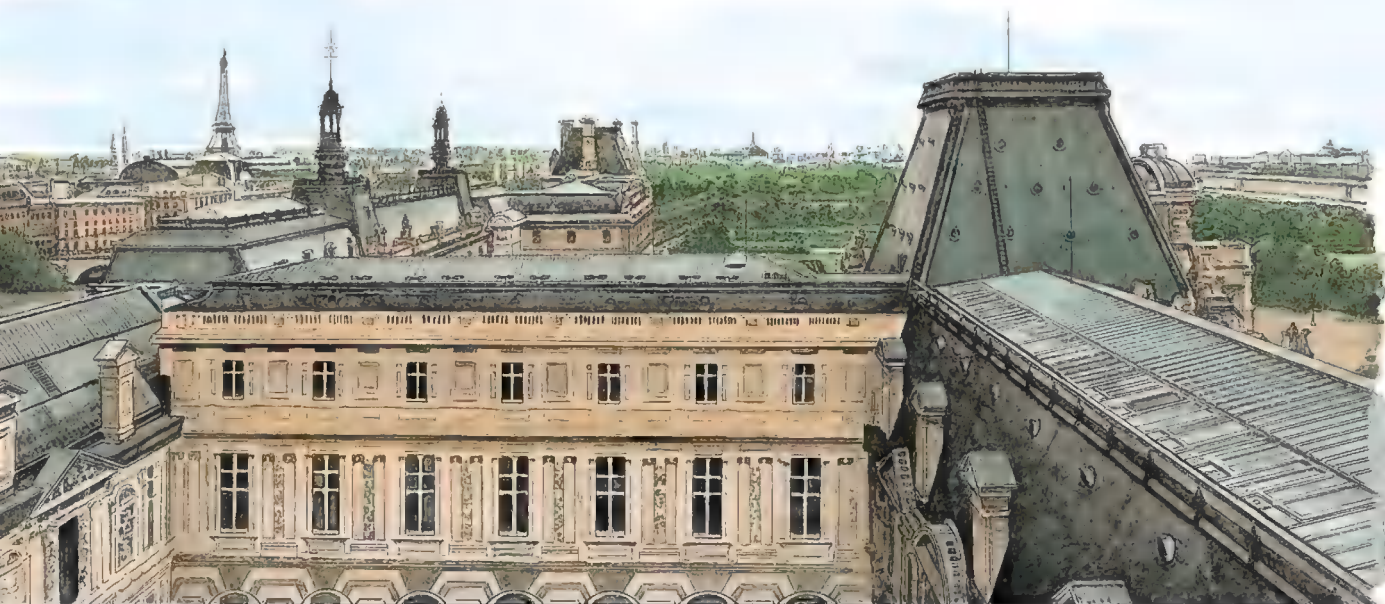


BUT... WHY
AM I BEING
SHOWN THIS?

I'M
IMPRESSED.



...



THE
LOUVRE...



... IS A
LABYRINTH...



... EXISTING
IN THE SPACE
BETWEEN DREAM
AND REALITY.

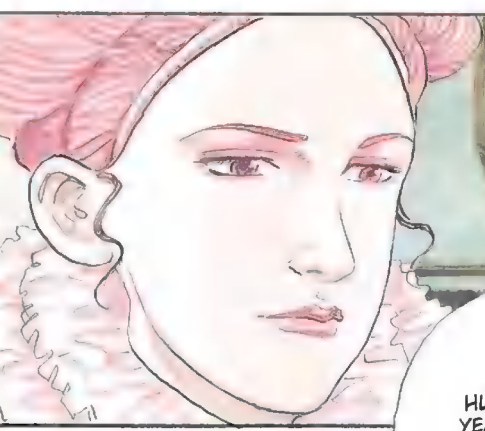


MANY
WORKS OF ART
HAVE BEEN
COLLECTED
HERE...

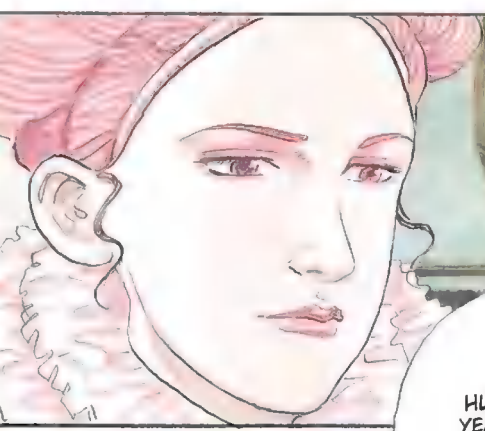
... OVER A
PERIOD SO LONG
IT WOULD MAKE YOU
LIGHT-HEADED. PIECES
FROM ANTIQUITY
THROUGH THE 19TH
CENTURY.



WITHIN EACH
AND EVERY ONE OF
THEM RESIDES
A SOUL.



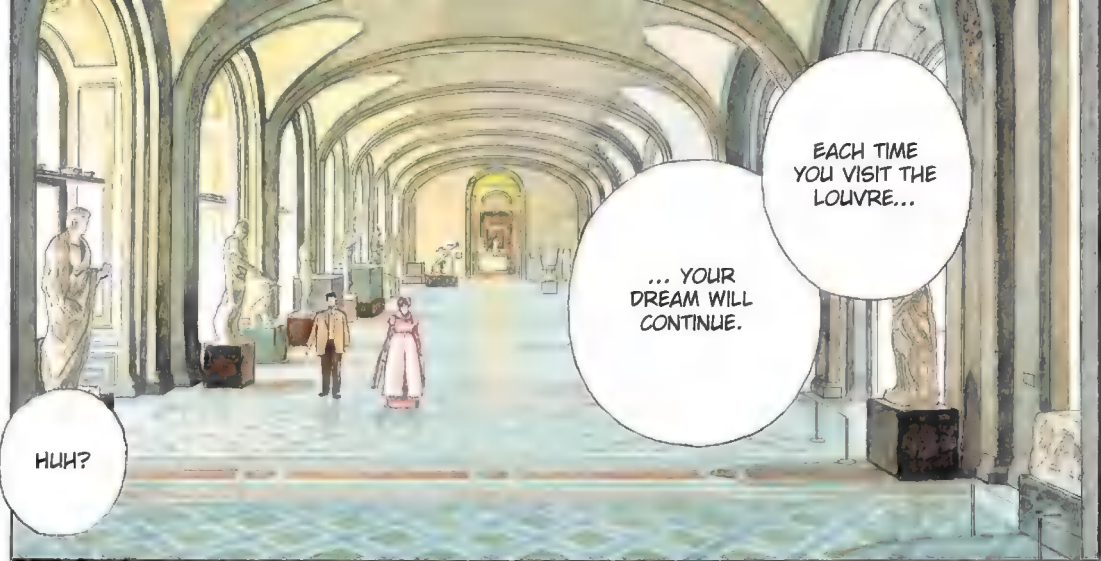
ALL OF THEM,
WHETHER THEY
ARE ON DISPLAY
OR NOT.



OVER
HUNDREDS OF
YEARS, I HAVE
SEEN SO MANY
WORKS HERE.



AND WE
ARE HERE,
CONTINUING
TO STAND
GUARD.



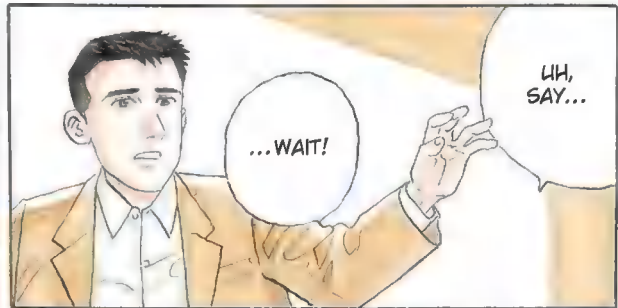
HUH?

... YOUR
DREAM WILL
CONTINUE.

EACH TIME
YOU VISIT THE
LOUVRE...



HA
HA.



...WAIT!

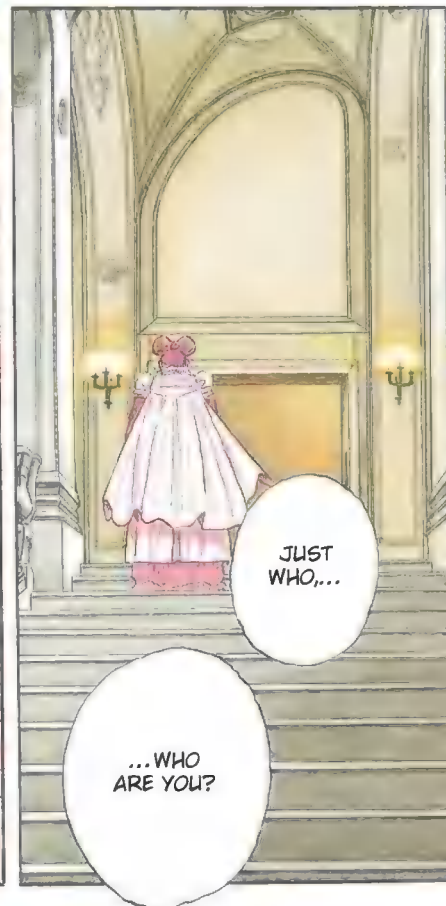
UH,
SAY...



...THE WINGED
VICTORY OF
SAMOTHRACE.



VICTORY
...



JUST
WHO,...

...WHO
ARE YOU?



GOOD
LORD!



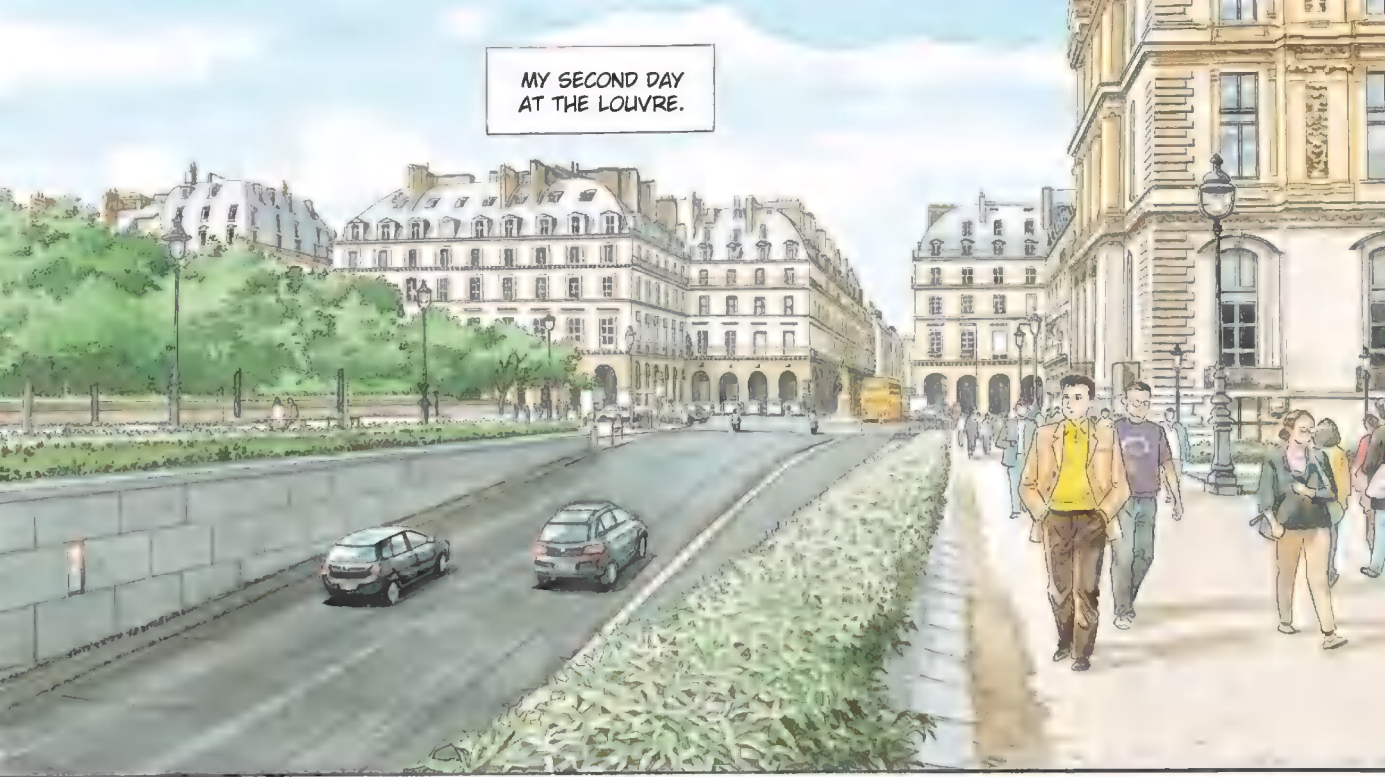
IT
CAN'T
BE.





CHAPTER 2
COROT'S FOREST

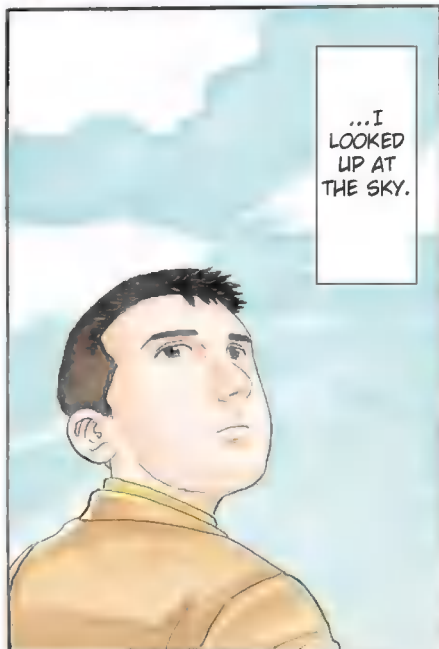
MY SECOND DAY
AT THE LOUVRE.



FELT
HAZY.

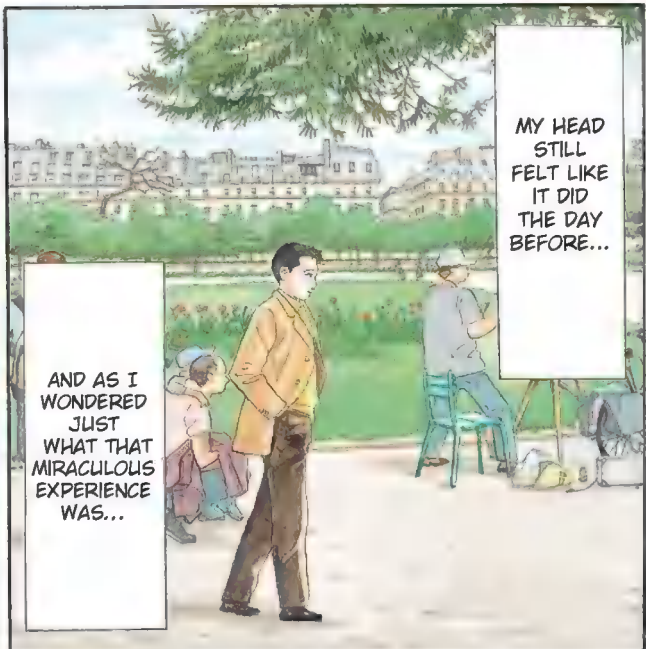


...I
LOOKED
UP AT
THE SKY.



AND AS I
WONDERED
JUST
WHAT THAT
MIRACULOUS
EXPERIENCE
WAS...

MY HEAD
STILL
FELT LIKE
IT DID
THE DAY
BEFORE...

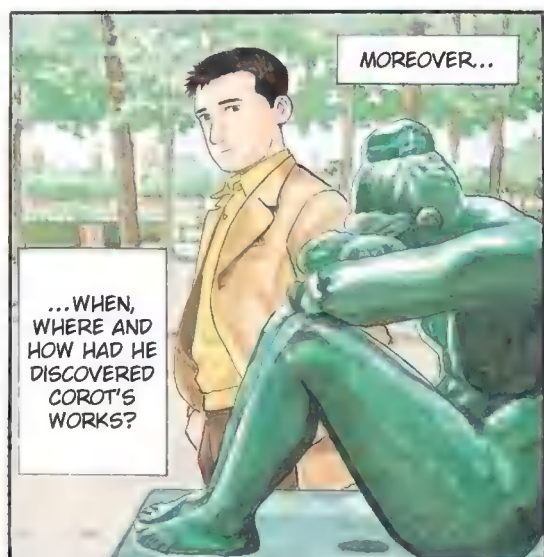


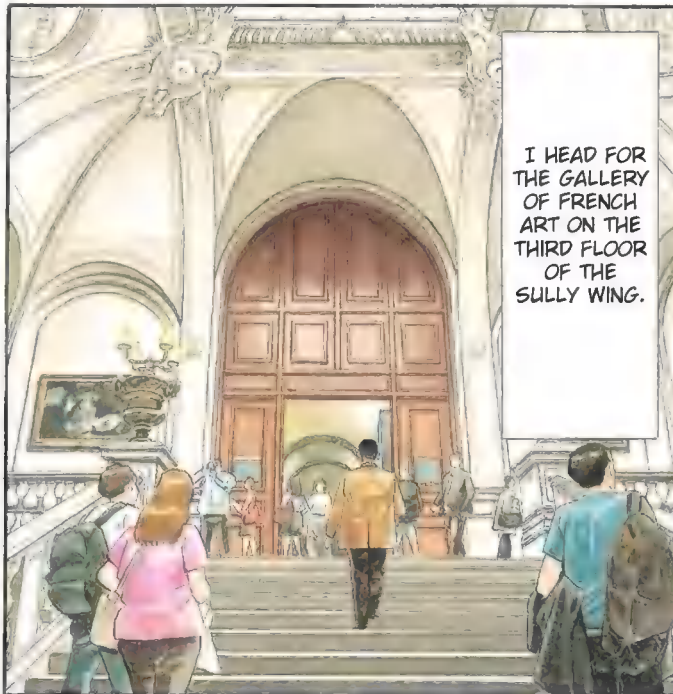
*Because he was
most faithful to his
representation of
nature*

*so did he become the
most free and poetic of
landscape painters.*

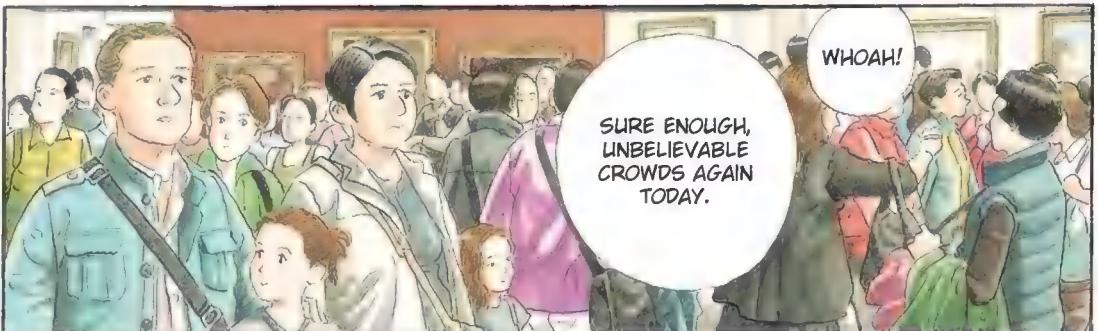
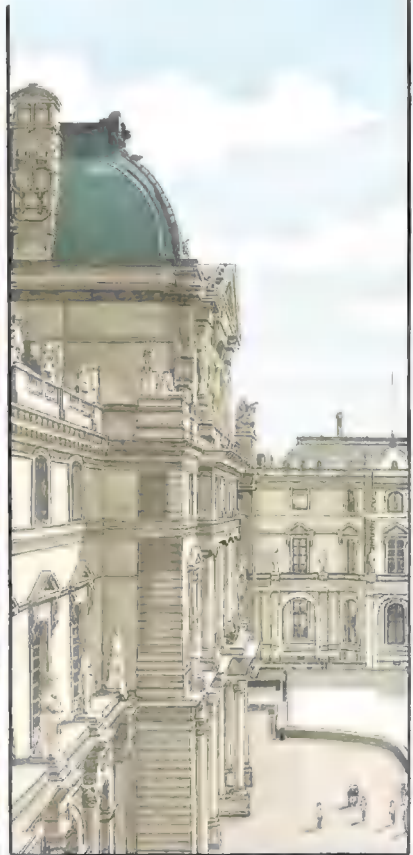
*I do adore Courbet's
paintings. And further
I do venerate the
painter himself.*





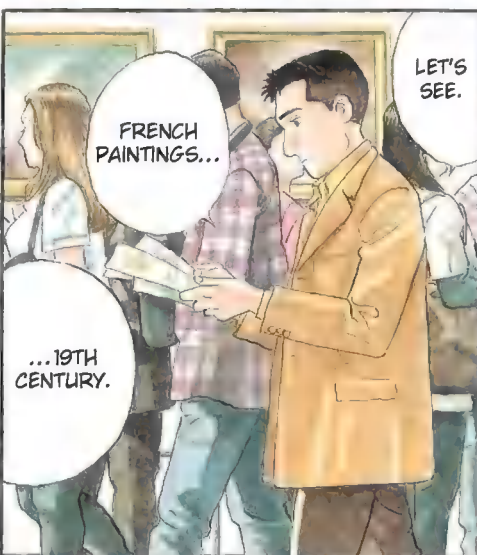


I HEAD FOR
THE GALLERY
OF FRENCH
ART ON THE
THIRD FLOOR
OF THE
SULLY WING.



WHOAH!

SURE ENOUGH,
UNBELIEVABLE
CROWDS AGAIN
TODAY.



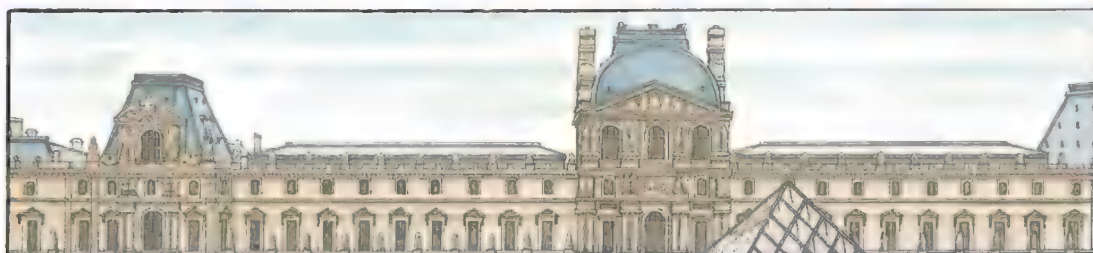
FRENCH
PAINTINGS...

LET'S
SEE.

...19TH
CENTURY.



I TRIED
TO SLIP
PAST THE
TEEMING
TOURIST
ROUTES AS
MUCH AS
POSSIBLE.



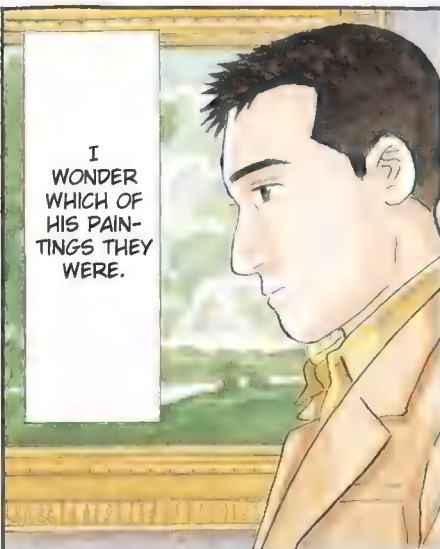


... WAS
PUT ON
DISPLAY FOR
THE FIRST
TIME AT THE
INAUGURAL
MEIJI
FINE ARTS
EXHIBITION.

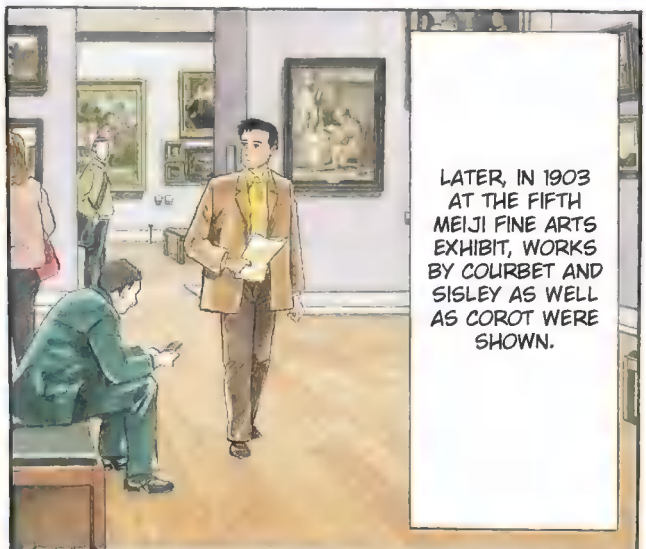
IN 1889,
A SINGLE
COROT
LANDSCAPE
...



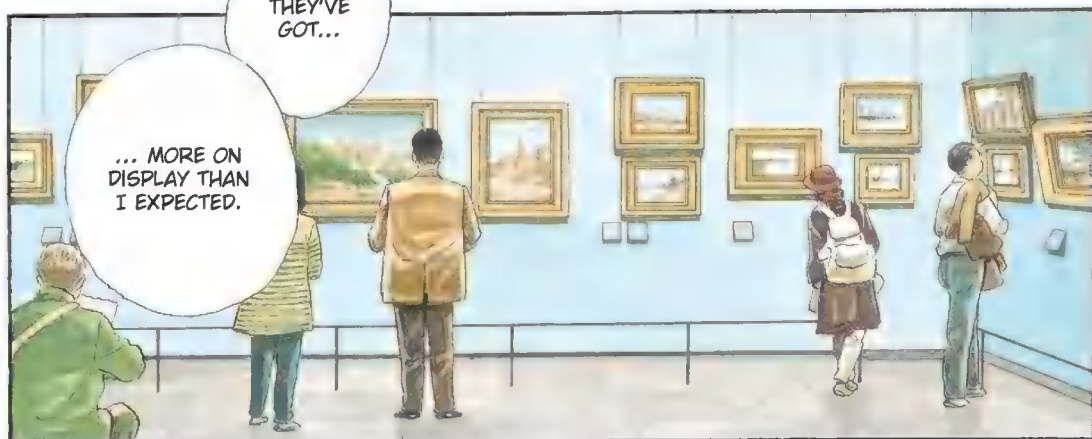
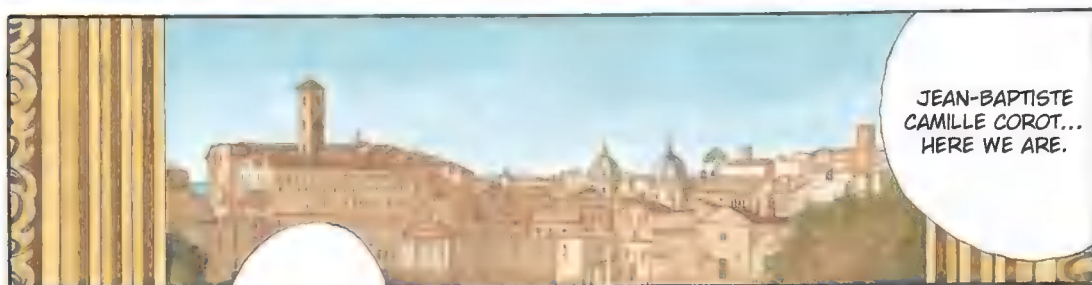
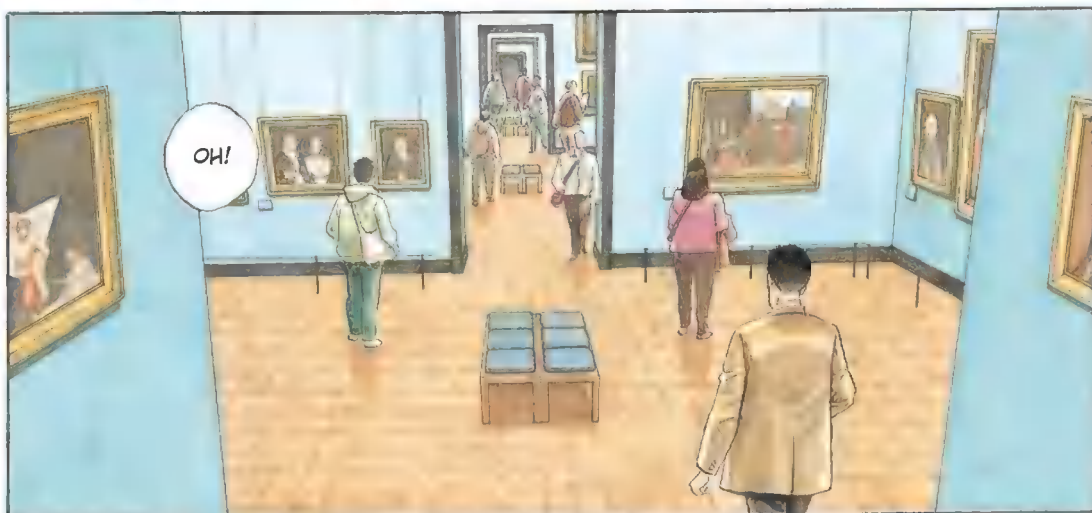
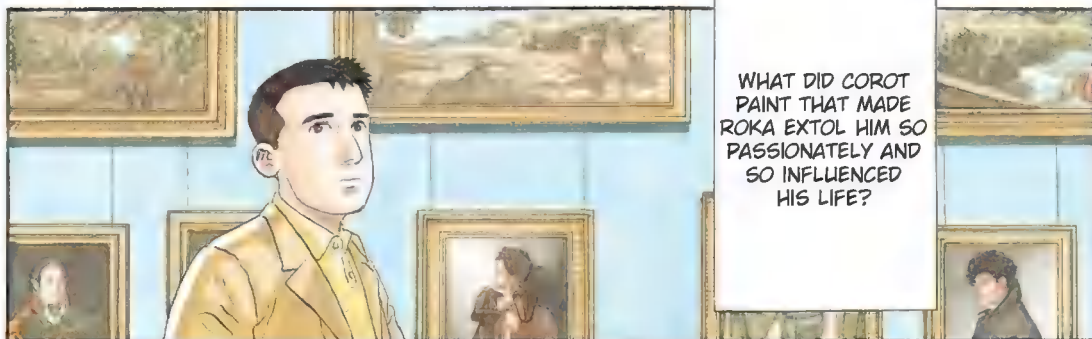
BUT COROT'S
ART ONLY BECAME
ESTEEMED IN JAPAN
AFTER 1897.

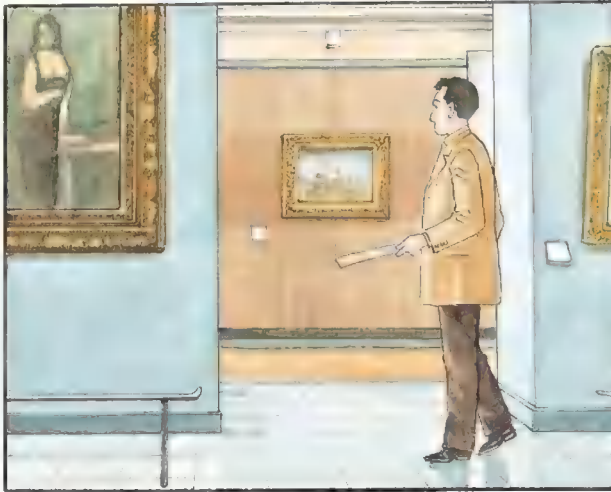


I
WONDER
WHICH OF
HIS PAINT-
INGS THEY
WERE.



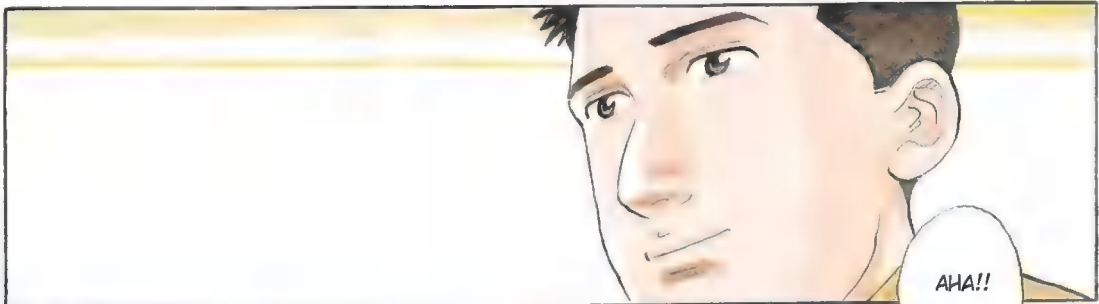
LATER, IN 1903
AT THE FIFTH
MEIJI FINE ARTS
EXHIBIT, WORKS
BY COURBET AND
SISLEY AS WELL
AS COROT WERE
SHOWN.





... HE
PAINTED
WHILE
TRAVELING
IN ITALY.

THIS IS
ONE...



AHA!!



AND THIS IS HIS
CELEBRATED WORK
"RECOLLECTION OF
MORTEFONTAINE".

RSS

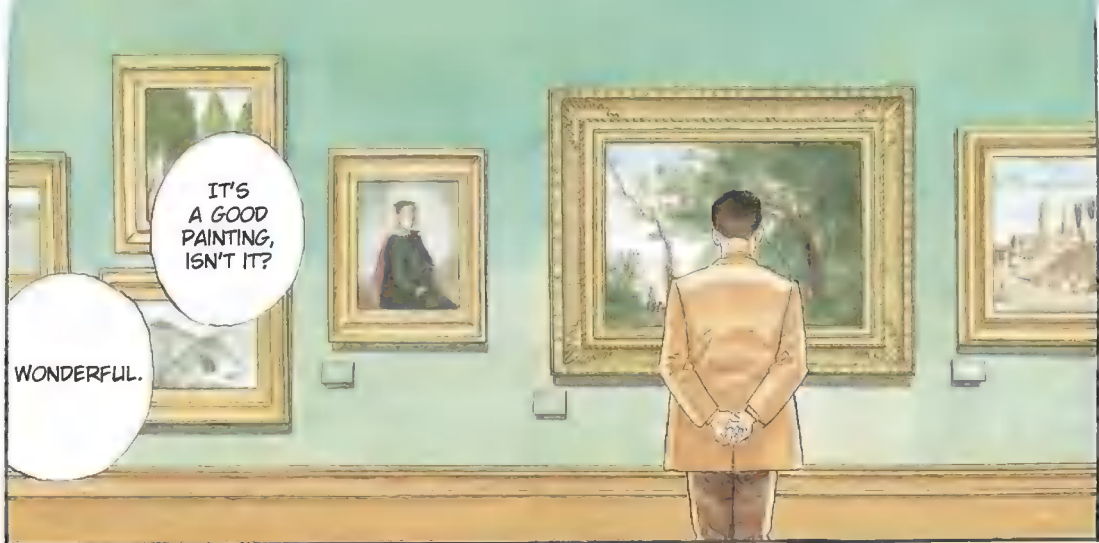
RSS

RSS



WHSS





IT'S
A GOOD
PAINTING,
ISN'T IT?

WONDERFUL.



IT MAKES
ME WANT TO
STARE AT IT
FOREVER.

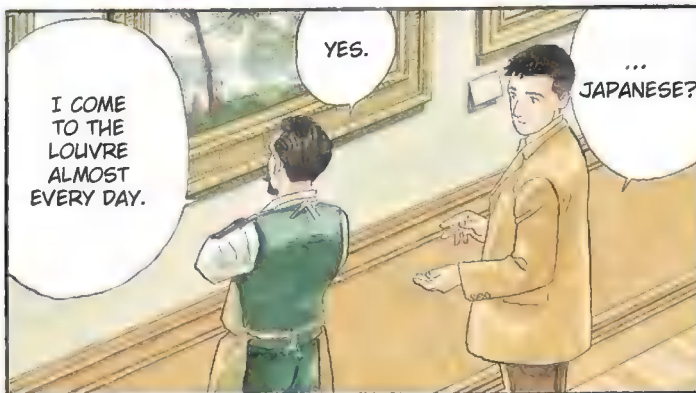
IT LURES
THOSE WHO
SEE IT INTO
A NOSTALGIC
WORLD.



...

... IT'S
SERENE AND
PLEASANT.

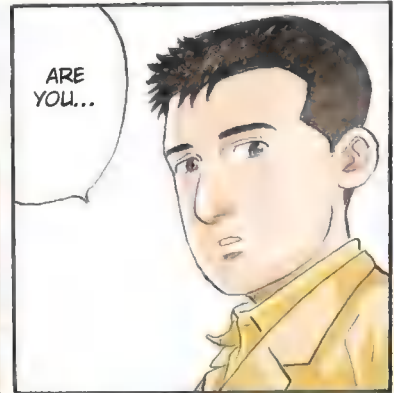
FROM A
DISTANCE...



I COME
TO THE
LOUVRE
ALMOST
EVERY DAY.

YES.

...
JAPANESE?



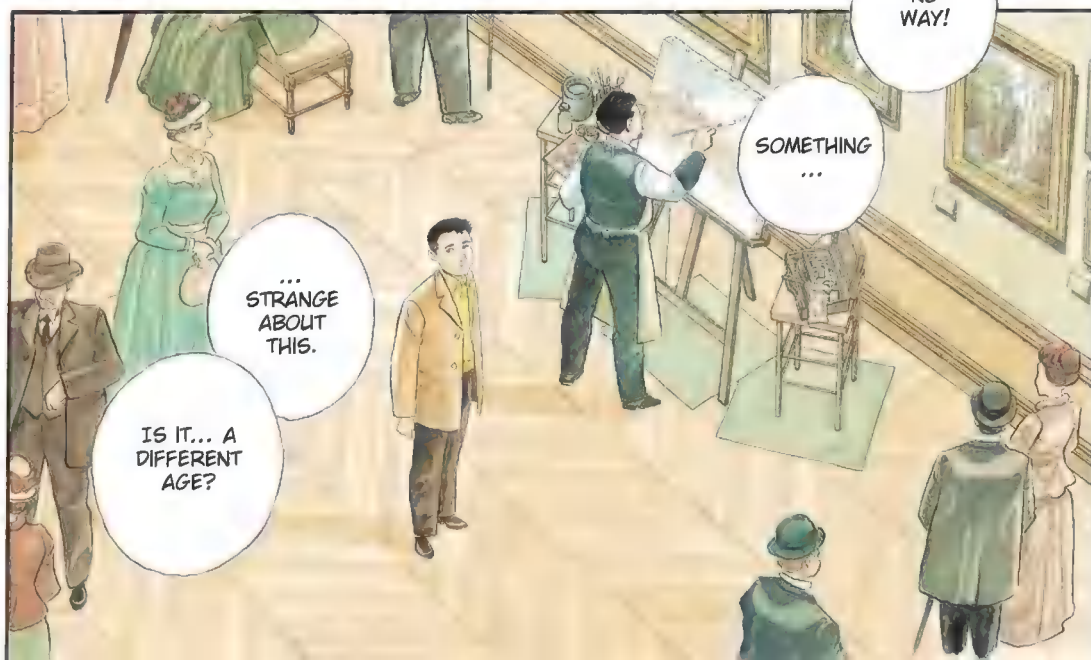
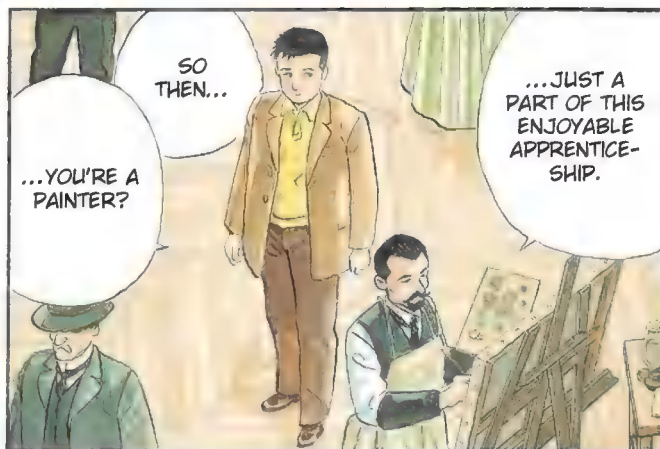
ARE
YOU...

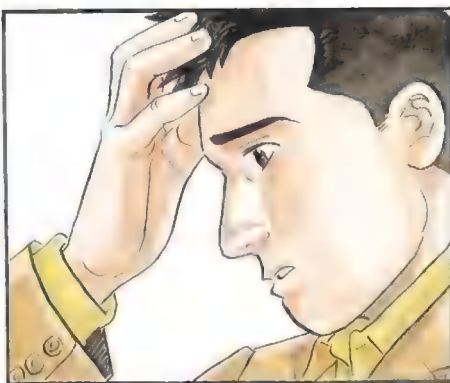
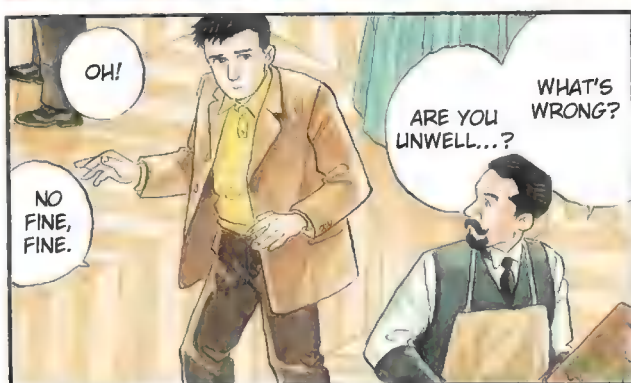


...

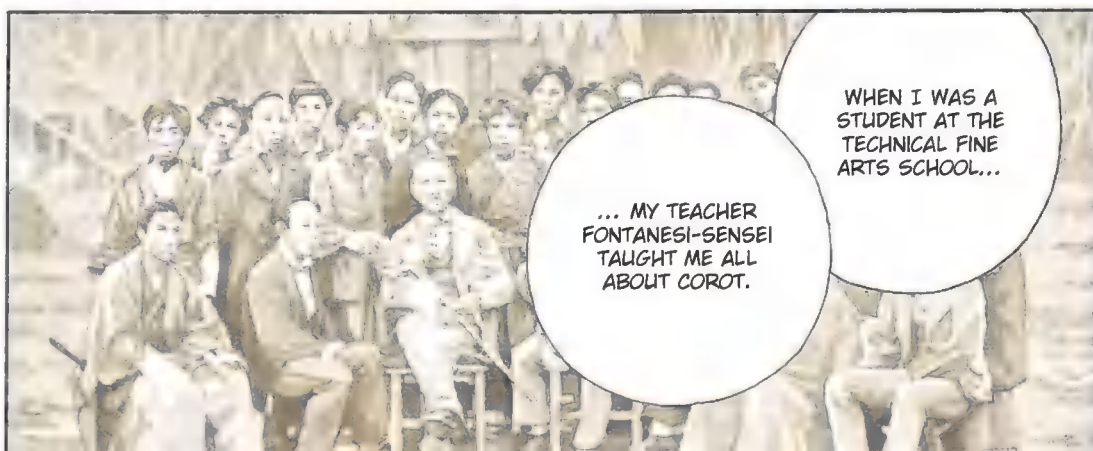
... REPRO-
DUCTIONS.

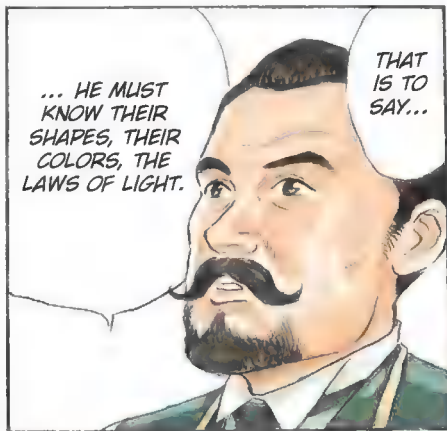
AND
PAINT...



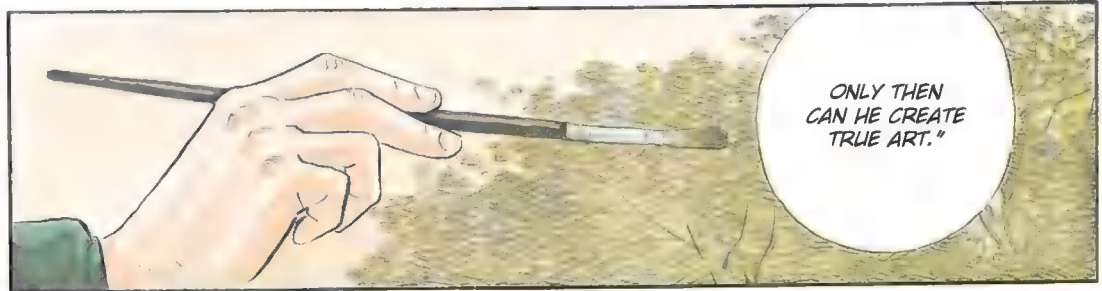
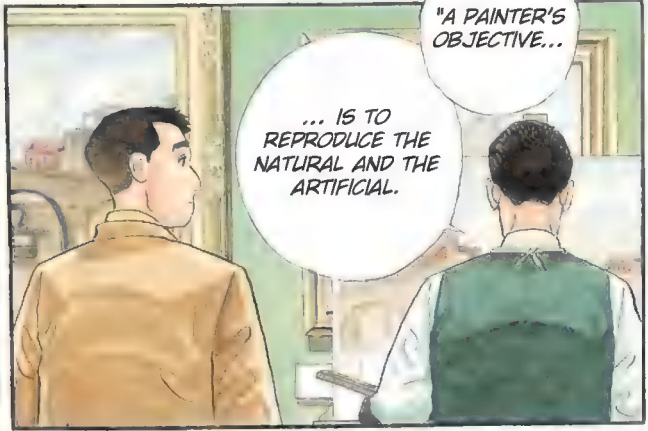


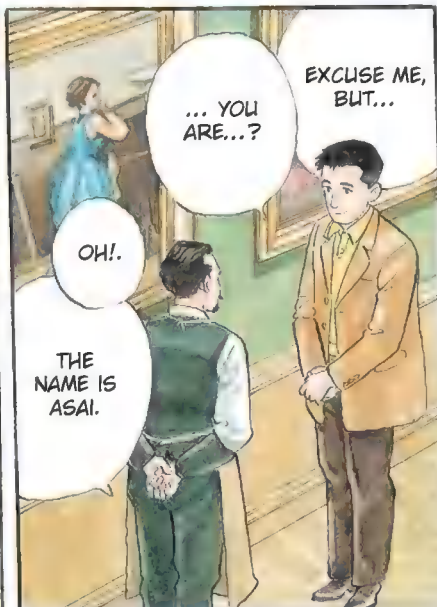
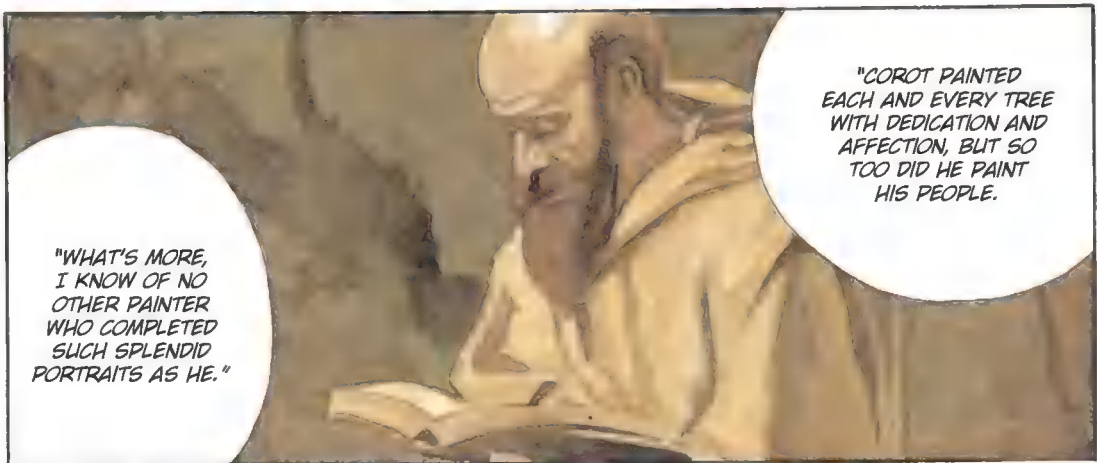
RSS RSS RSS

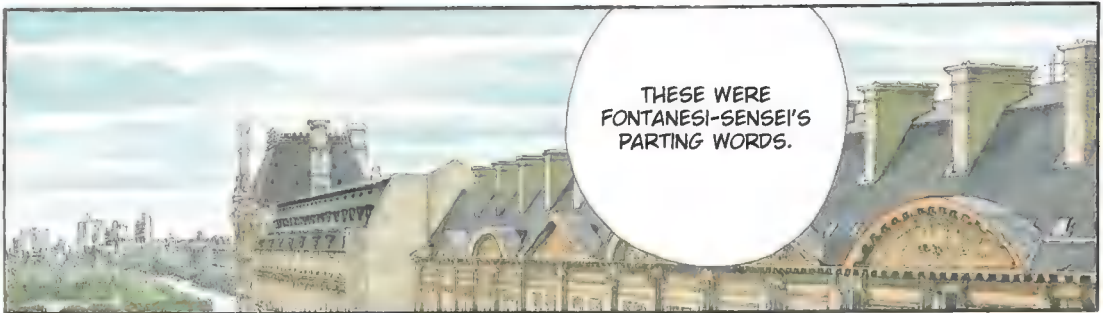




THAT IS TO SAY...







WHSS
WHSS

LOOK AT THIS
LANDSCAPE,...

... SO RELAXED
AND BRIMMING
WITH POETIC
EMOTION.

RSS
RSS



IF ONLY WE
COULD ACHIEVE
THIS POETIC
EXPRESSIVENESS
IN THE WESTERN-
STYLE ART OF
JAPAN TOO.



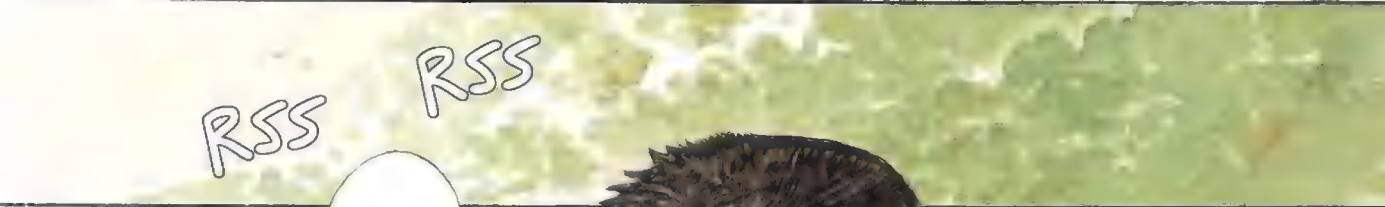
THIS
ELEGANCE.

THIS
COLOR AND
FORM.

THE
CHANGING
LIGHT...!



RSS

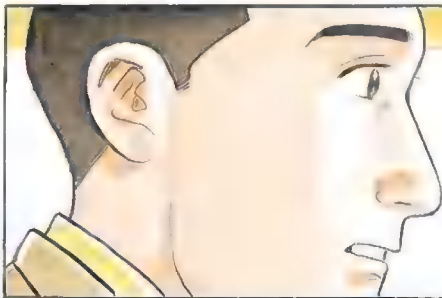


RSS

RSS

OH...!





NOW
THEN.

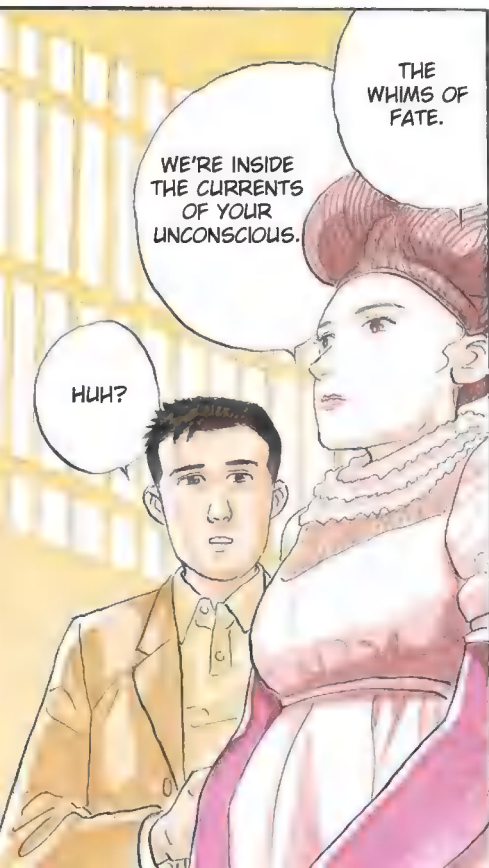
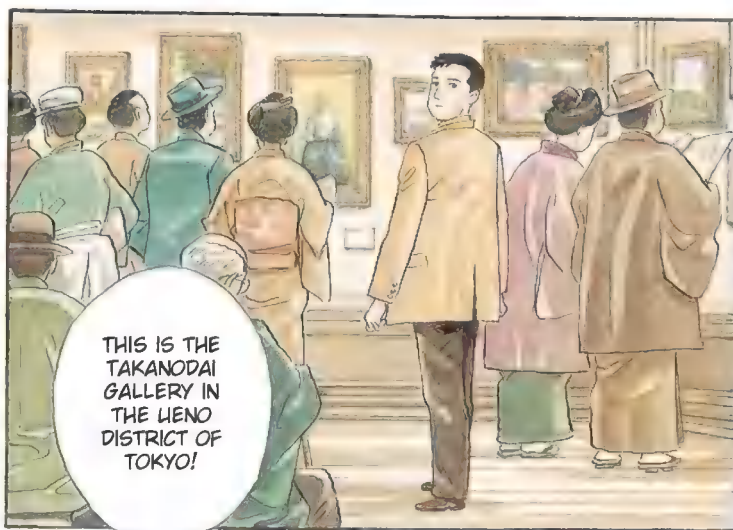


DO NOT
THINK OF IT
AS LOOKING
AT SOMETHING
REAL.

ONE MUST NOT
LOOK AT AN ASAI
WATERCOLOR AS YOU
WOULD AN ORDINARY
WATERCOLOR.

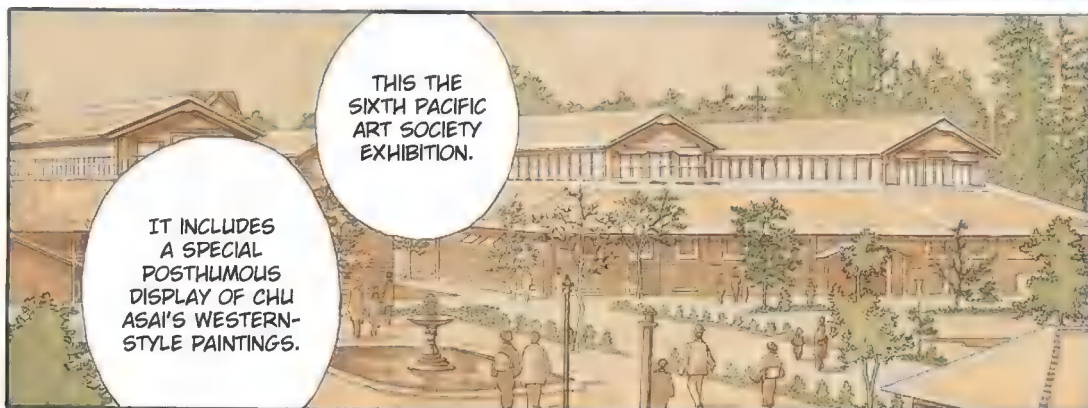


TRY TO
LOOK AT ASAI'S
REFINEMENT.



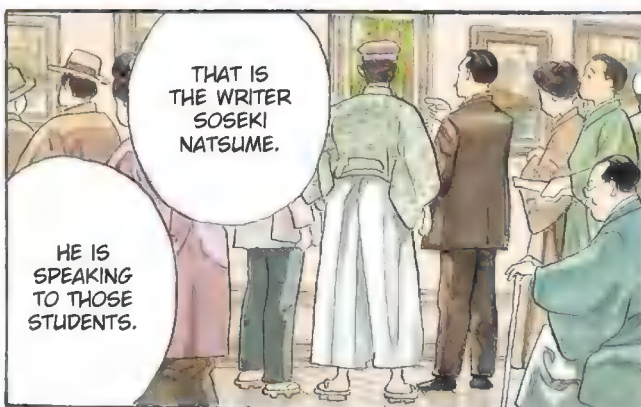


IT'S
CERTAINLY
BOOMING,
ISN'T IT?



THIS THE
SIXTH PACIFIC
ART SOCIETY
EXHIBITION.

IT INCLUDES
A SPECIAL
POSTHUMOUS
DISPLAY OF CHU
ASAI'S WESTERN-
STYLE PAINTINGS.



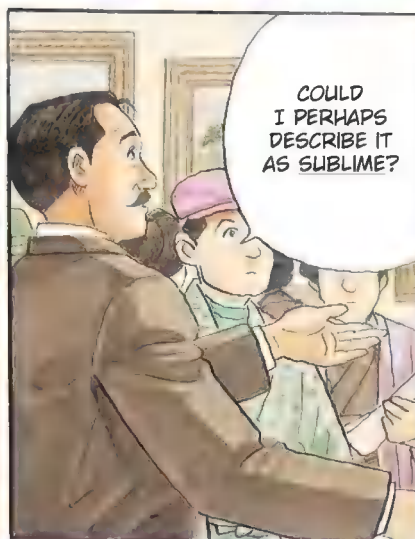
THAT IS
THE WRITER
SOSEKI
NATSUME.

HE IS
SPEAKING
TO THOSE
STUDENTS.



IT HAS A
REMARKABLE
QUIETUDE
DRIFTING
THROUGH IT.

ALL OF THE
AQUARELLE
TONES ARE
PALE.

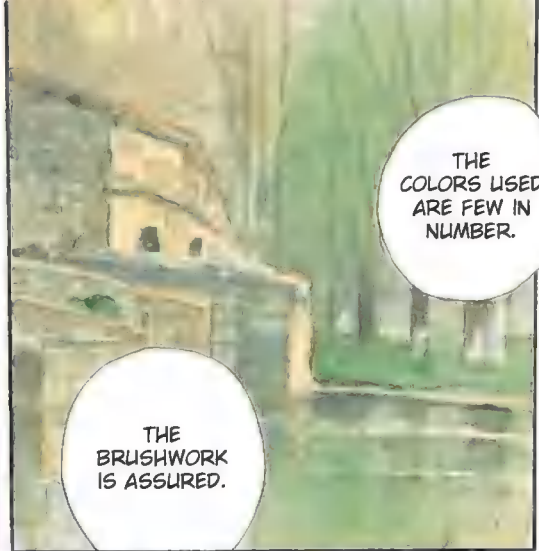


COULD
I PERHAPS
DESCRIBE IT
AS SUBLIME?



IT'S
MARVE-
LOUS.

IT LOOKS
AS IF IT WAS
COMPLETED IN
ALMOST ONE
SITTING.

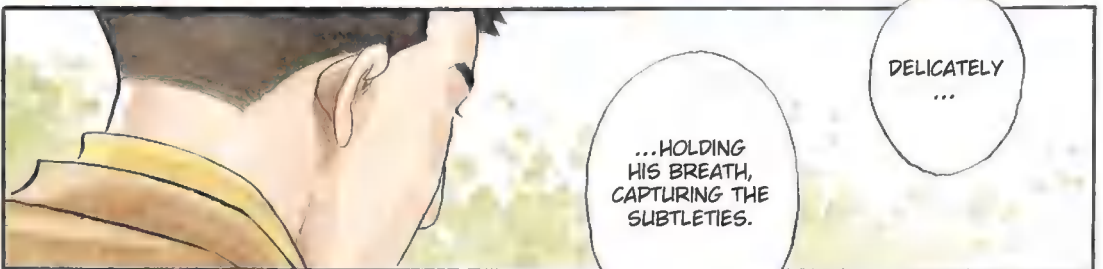


THE
COLORS USED
ARE FEW IN
NUMBER.

THE
BRUSHWORK
IS ASSURED.



WE CAN SEE
FROM THIS ASAI'S
ACUTE SENSITIVITY
TO NATURE.



DELICATELY
...

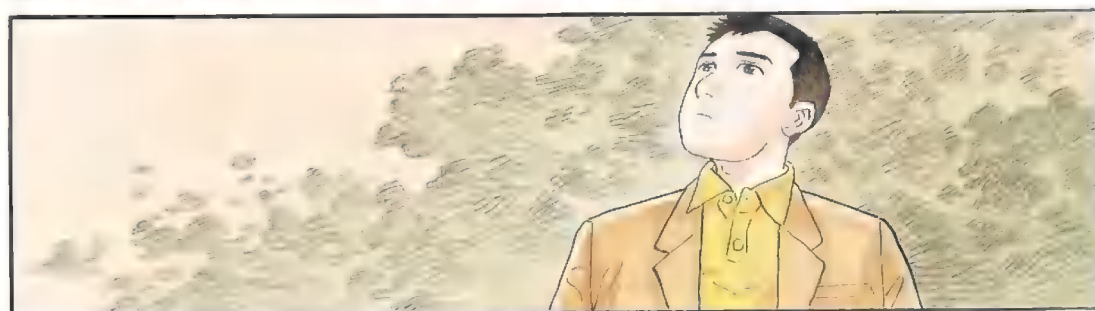
...HOLDING
HIS BREATH,
CAPTURING THE
SUBTLITIES.

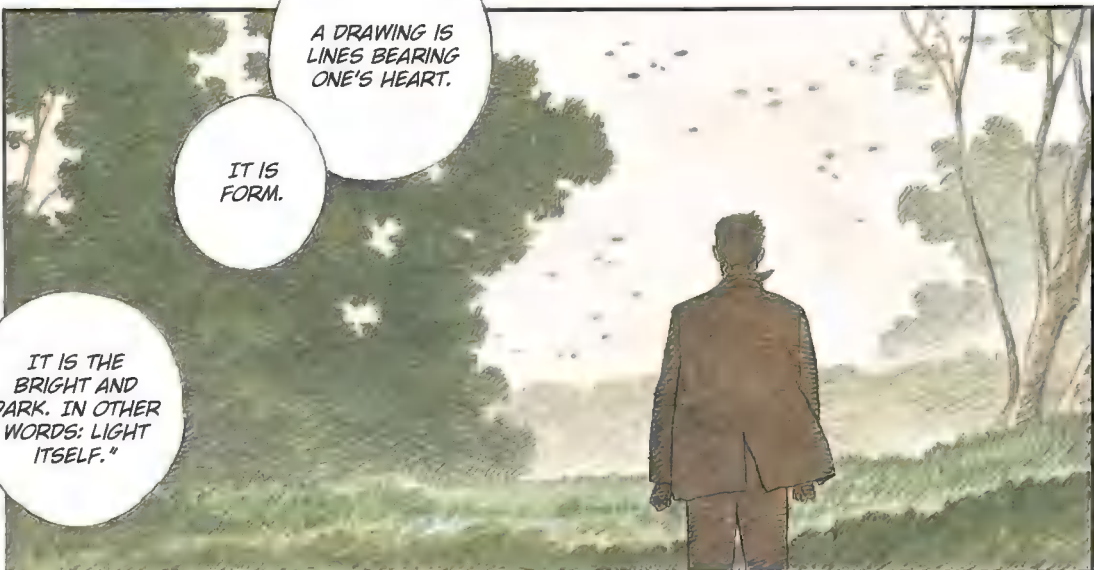
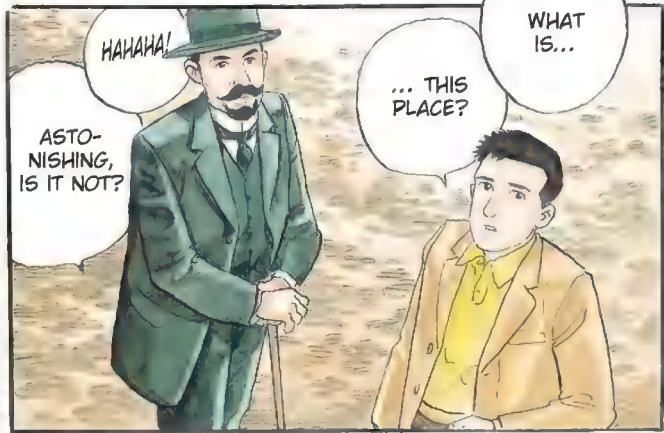


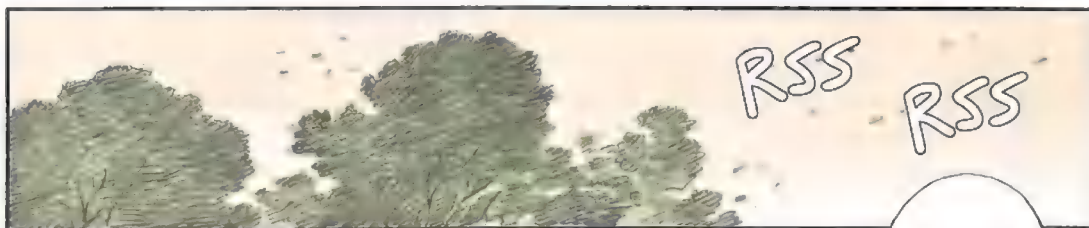
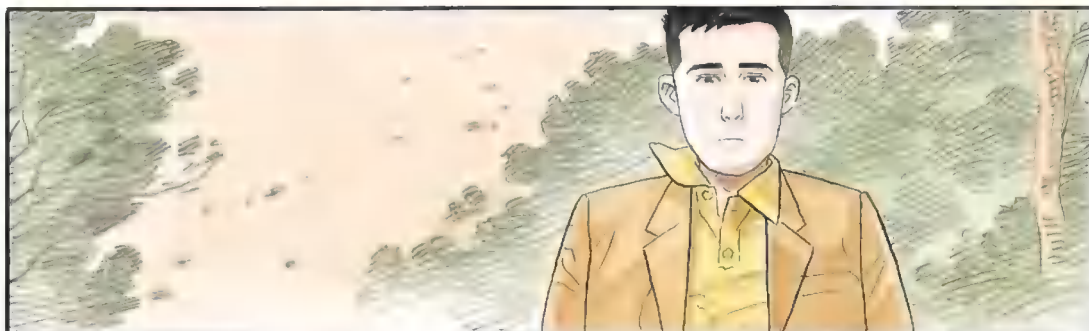
RSS

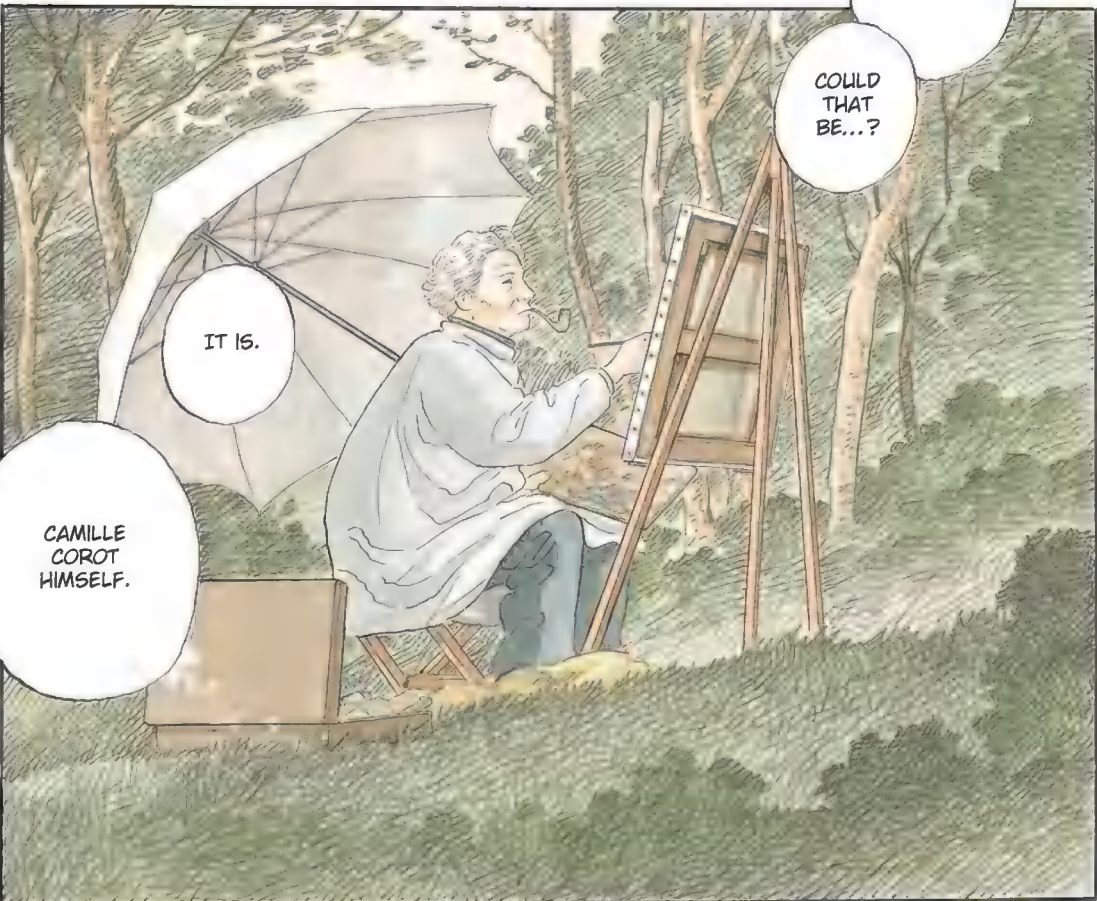
RSS

RSS

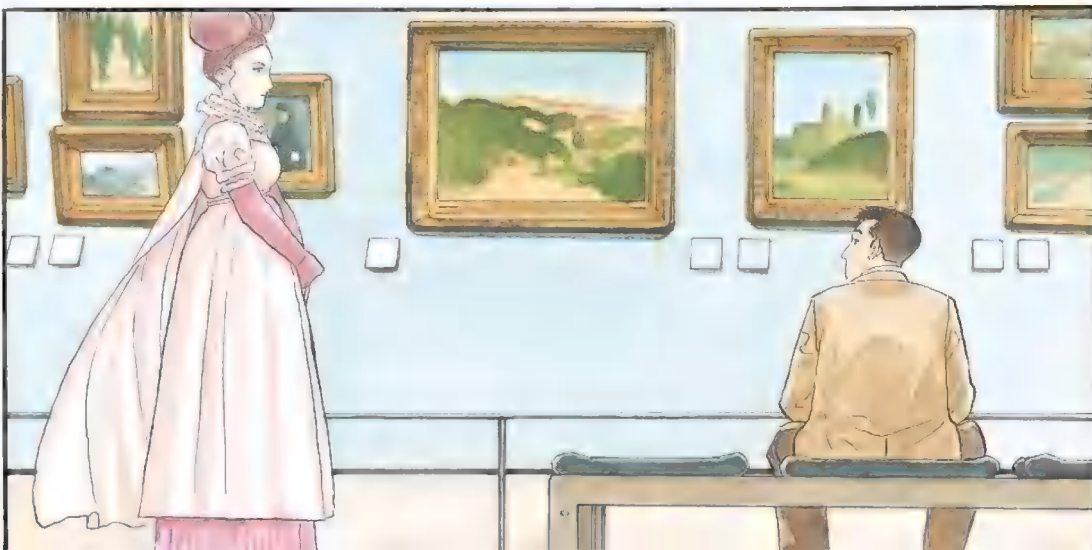
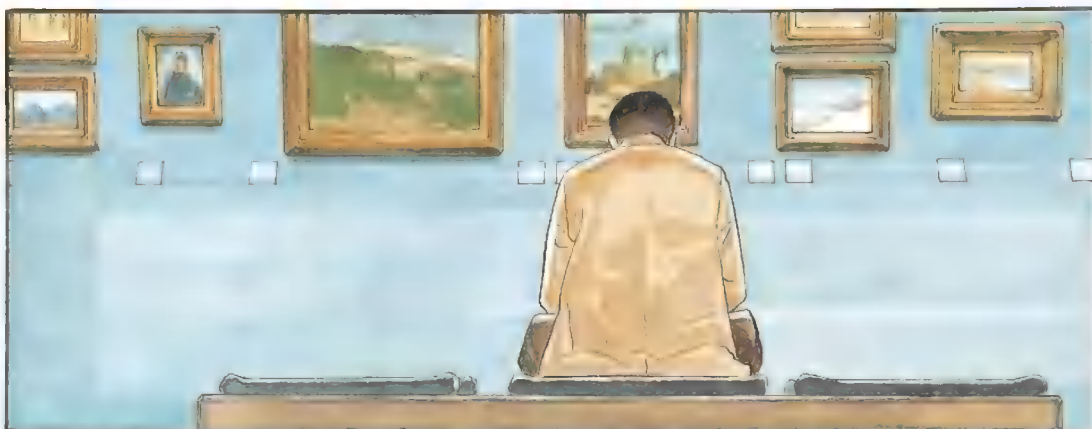














JUST
WHAT KIND
OF LANDSCAPE
HAD BEEN
DEPICTED IN
THAT PAINTING
BY COROT THAT
ROKA SAW
BACK THEN?

NATURE
AND MAN.



CHAPTER 3
DAUBIGNY'S GARDEN

SUNDAY.



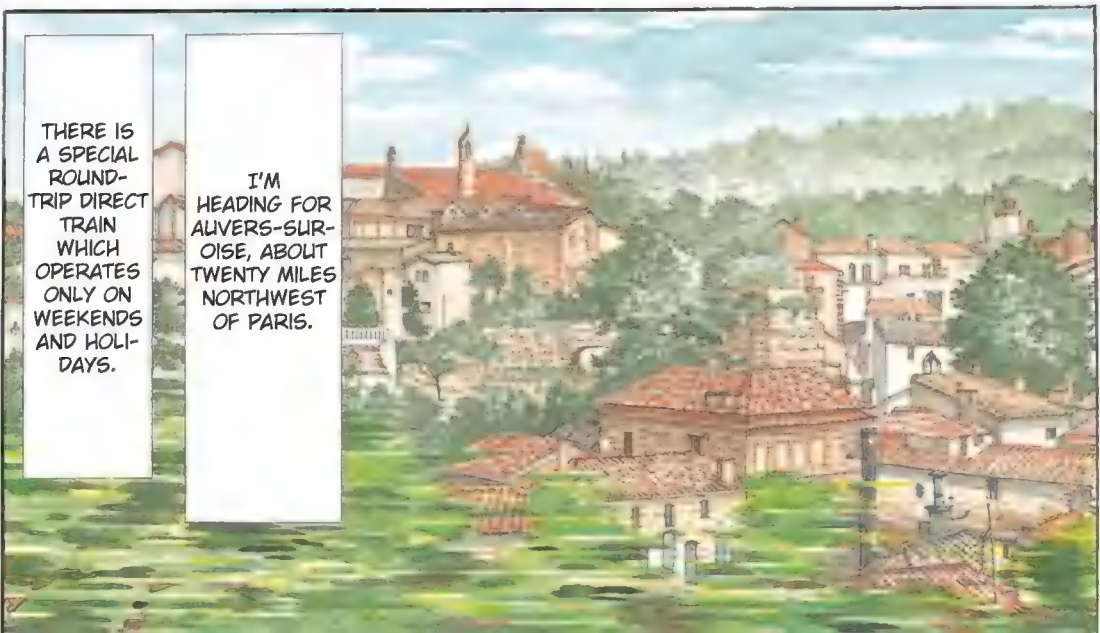
WHOOOSH



TODAY, I'M
TRAVELING
OUTSIDE OF
PARIS.

THERE IS
A SPECIAL
ROUND-
TRIP DIRECT
TRAIN
WHICH
OPERATES
ONLY ON
WEEKENDS
AND HOLI-
DAYS.

I'M
HEADING FOR
AUVERS-SUR-
OISE, ABOUT
TWENTY MILES
NORTHWEST
OF PARIS.



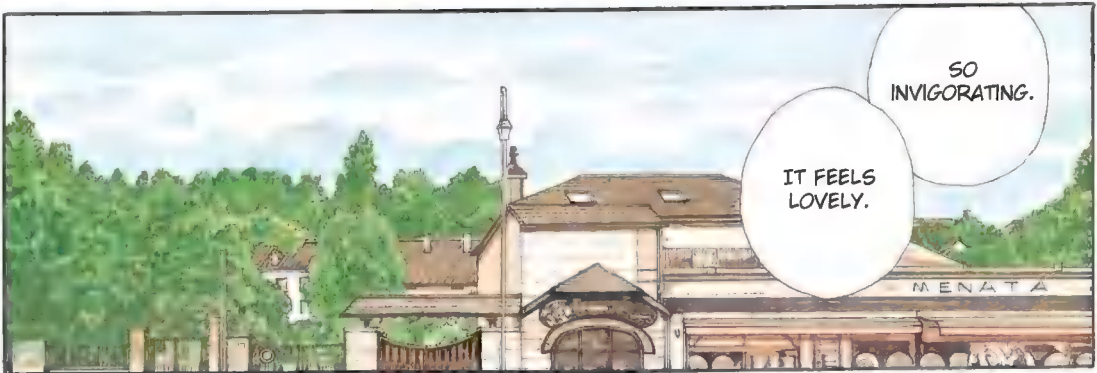


BEING THE FINAL
RESTING PLACE
OF VAN GOGH,
AUVERS IS A
WELL-KNOWN
SIGHT-SEEING
DESTINATION
EVEN AMONG
JAPANESE.



AHH...!

TRUE TO ITS
REPUTATION!



SO
INVIGORATING.

IT FEELS
LOVELY.



I'M SO
GLAD I
CAME
HERE.

AHH.



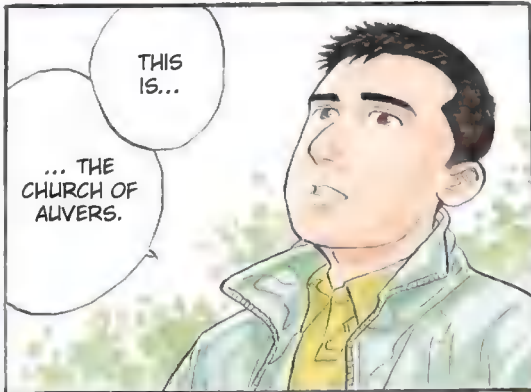
TO THINK
THAT THERE
IS SUCH A
BEAUTIFUL
TOWN JUST
A SHORT
DISTANCE
AWAY FROM
PARIS.



HERE AND
THERE I SEE
SCENERY THAT
LOOKS LIKE
VAN GOGH
COULD HAVE
PAINTED IT.

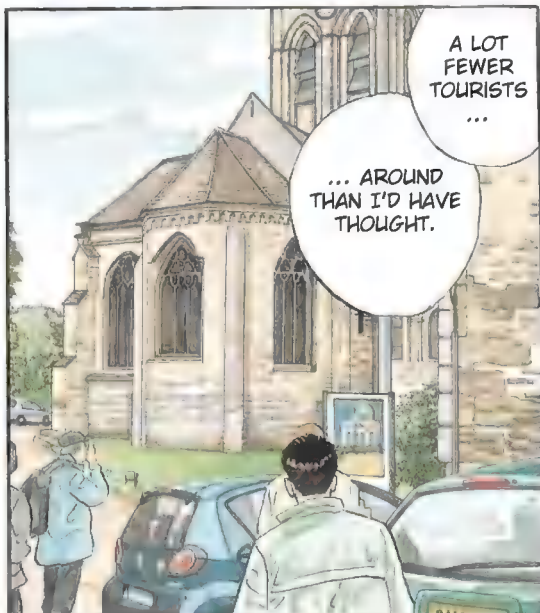


A FRIEND WHO
KNOWS FRANCE
WELL TOLD ME I
OUGHT TO VISIT
HERE IF I HAD
THE TIME.



THIS
IS...

... THE
CHURCH OF
ALVERS.

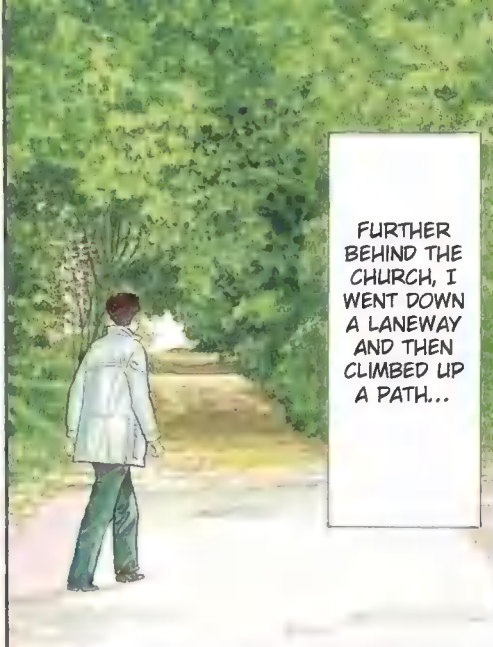


A LOT
FEWER
TOURISTS
...

... AROUND
THAN I'D HAVE
THOUGHT.



OH!

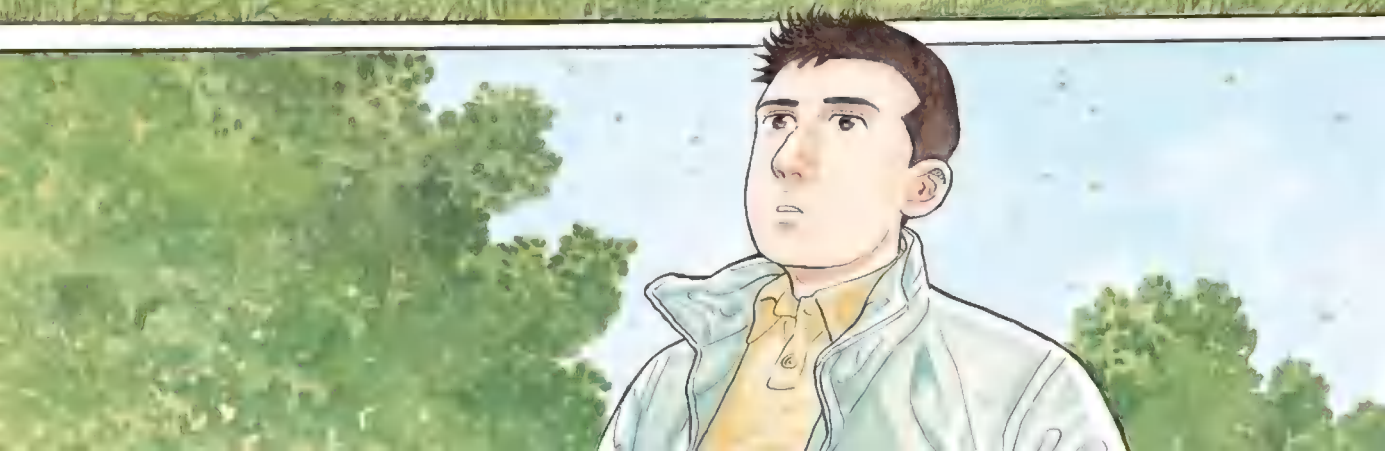
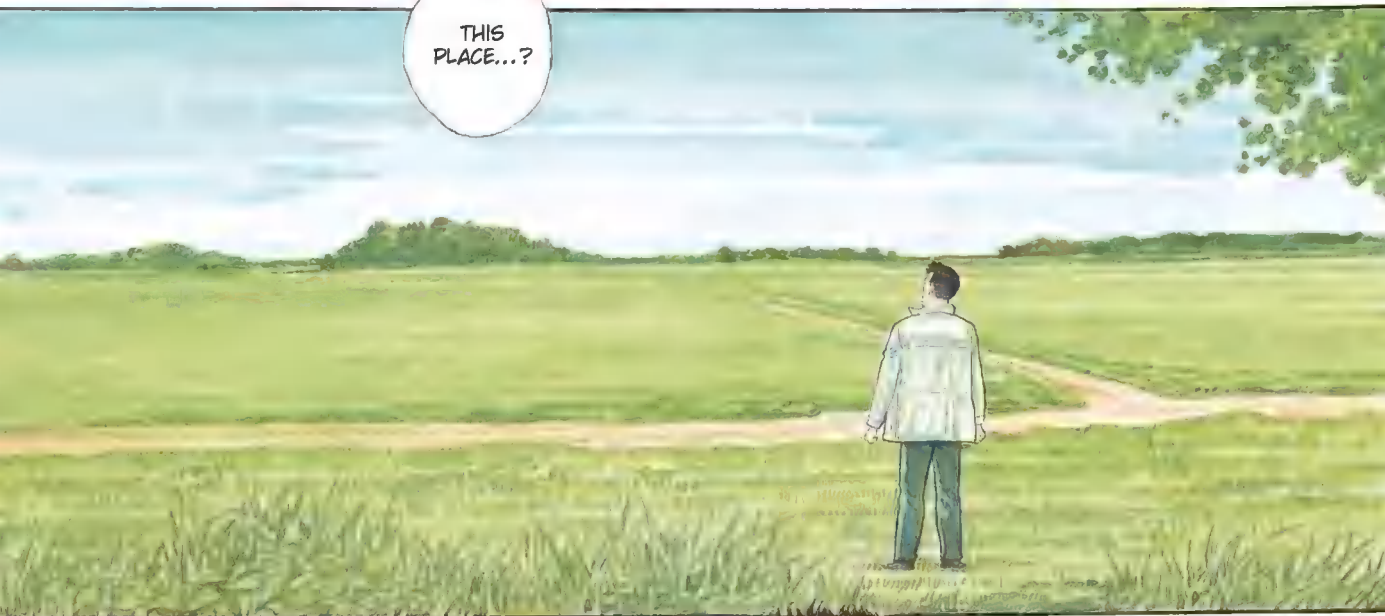


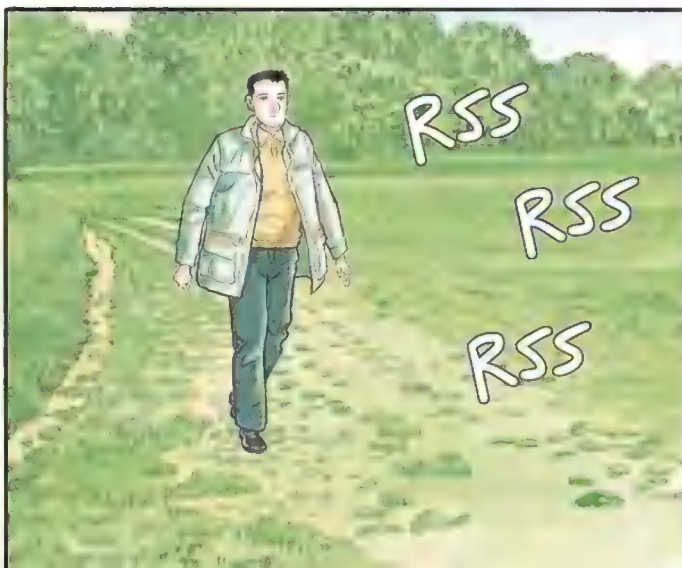
FURTHER
BEHIND THE
CHURCH, I
WENT DOWN
A LANEWAY
AND THEN
CLIMBED UP
A PATH...

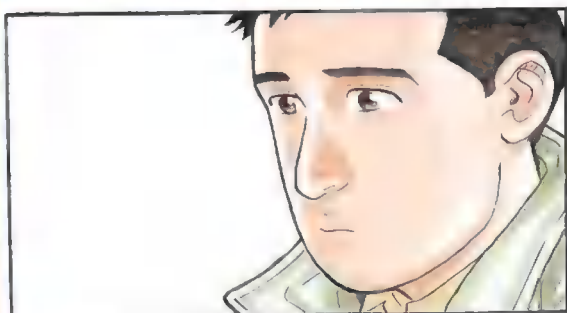
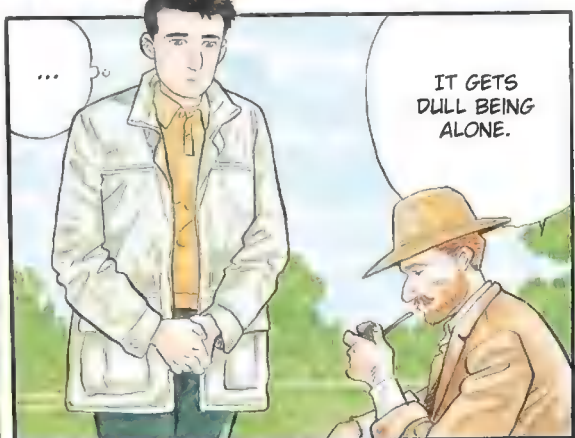
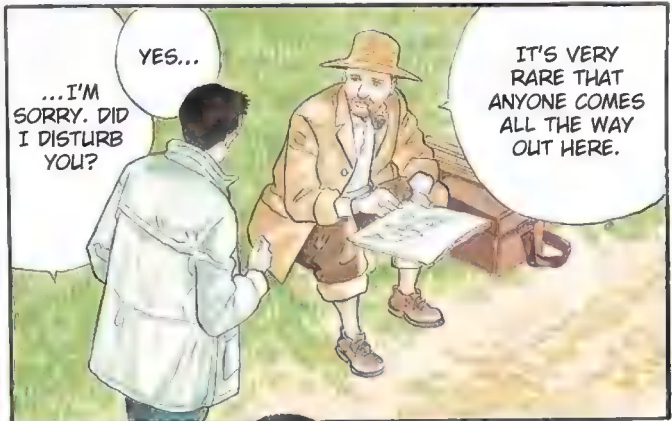
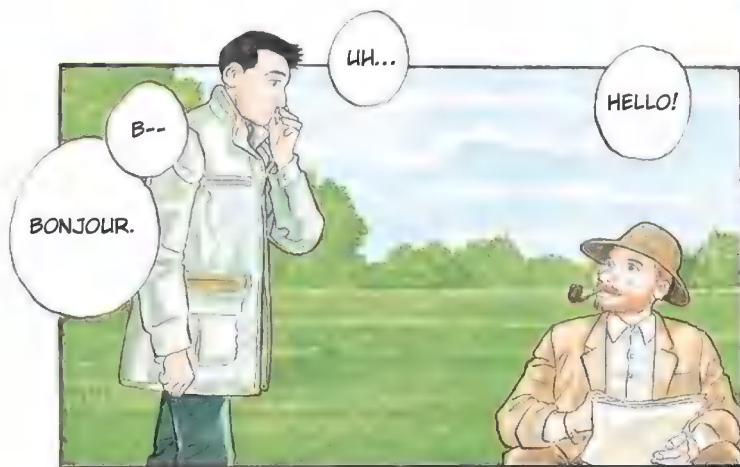


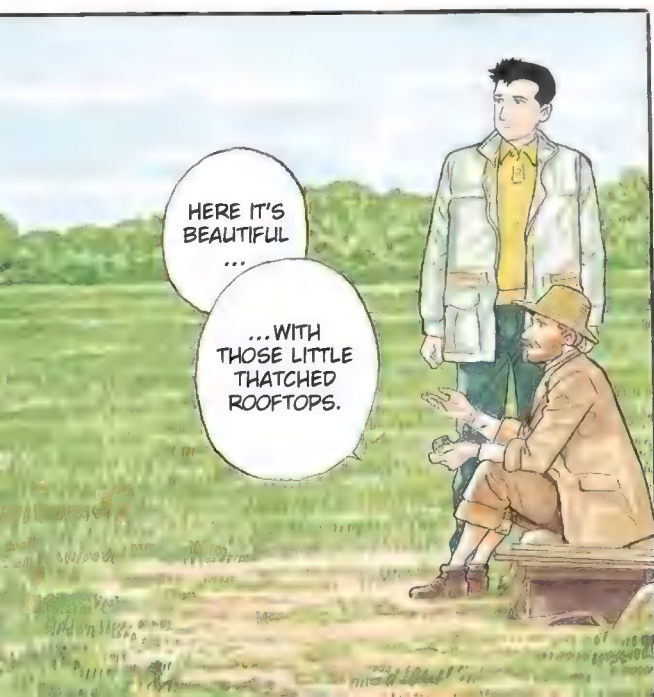
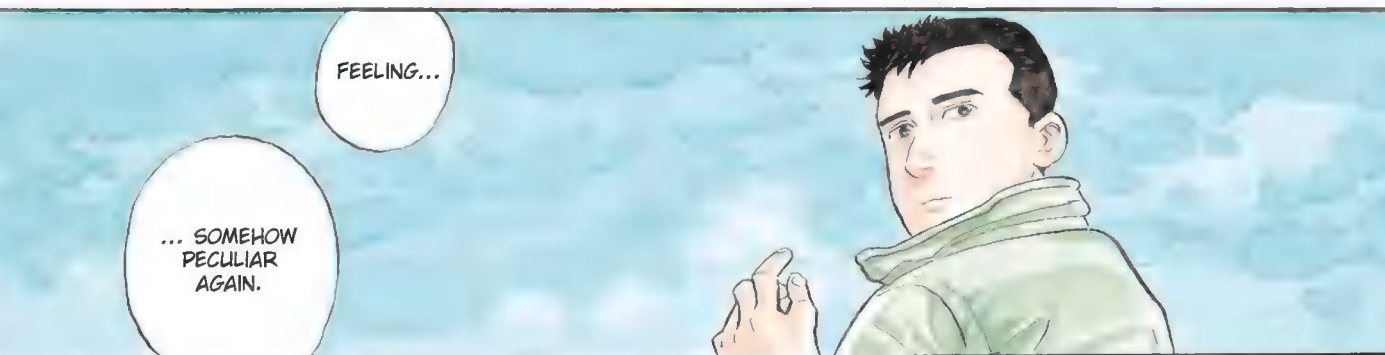
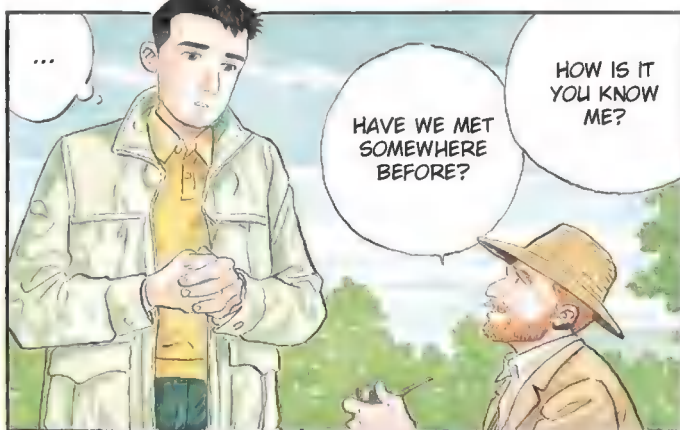
WHSS

THIS
PLACE...?

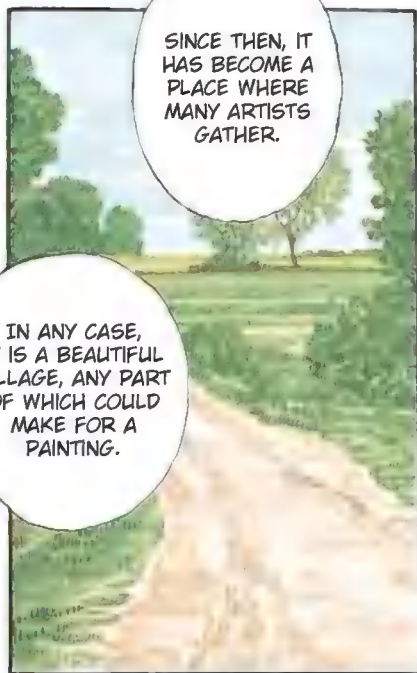






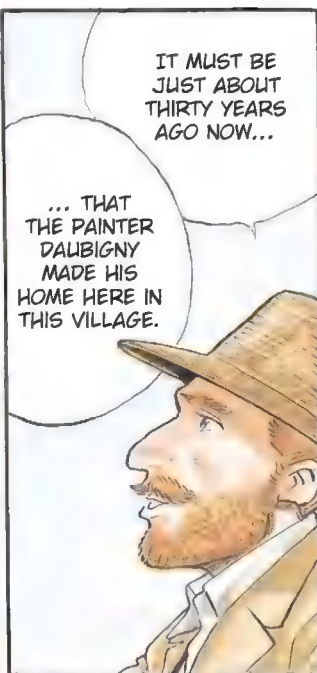






SINCE THEN, IT HAS BECOME A PLACE WHERE MANY ARTISTS GATHER.

IN ANY CASE, IT IS A BEAUTIFUL VILLAGE, ANY PART OF WHICH COULD MAKE FOR A PAINTING.

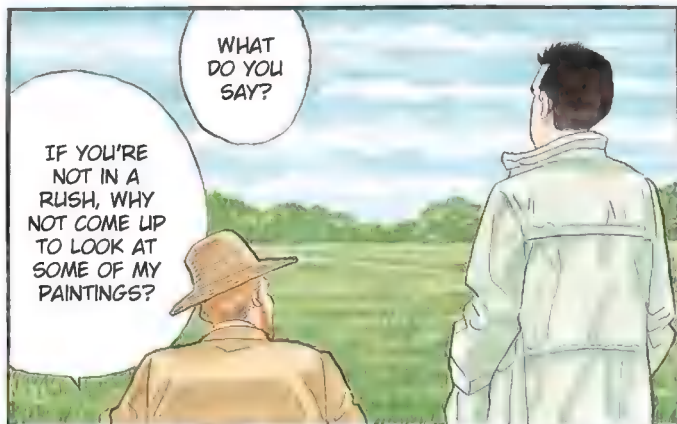


IT MUST BE JUST ABOUT THIRTY YEARS AGO NOW...

... THAT THE PAINTER DAUBIGNY MADE HIS HOME HERE IN THIS VILLAGE.

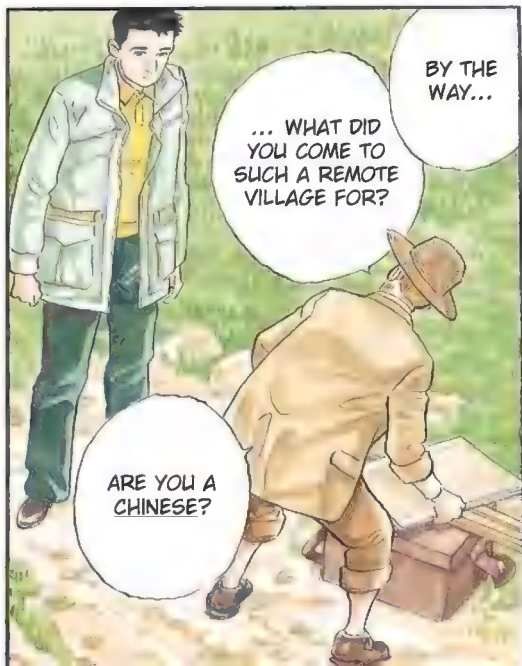


I'M SO GLAD I CAME HERE.



WHAT DO YOU SAY?

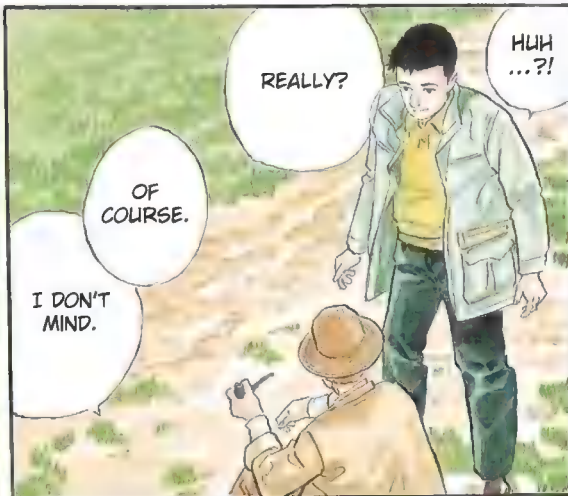
IF YOU'RE NOT IN A RUSH, WHY NOT COME UP TO LOOK AT SOME OF MY PAINTINGS?



BY THE WAY...

... WHAT DID YOU COME TO SUCH A REMOTE VILLAGE FOR?

ARE YOU A CHINESE?

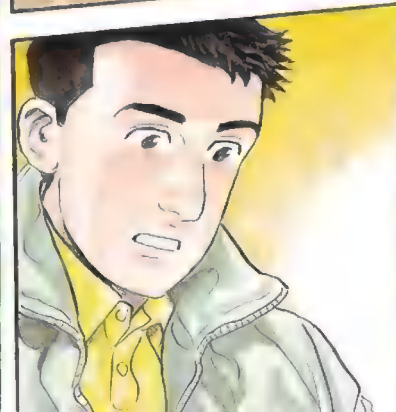
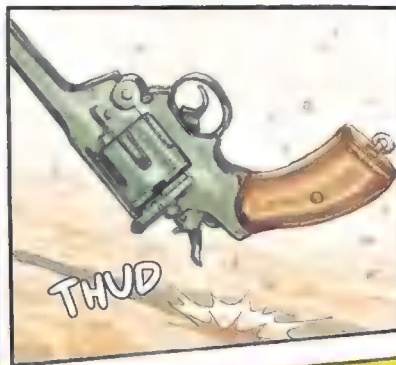


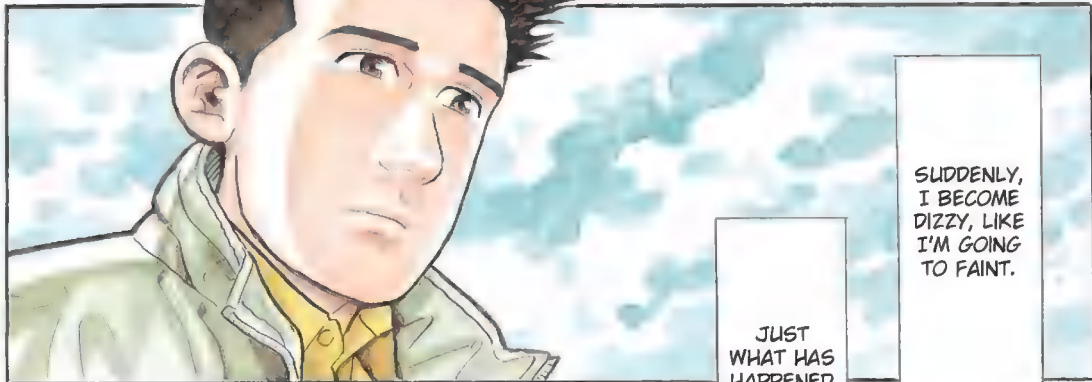
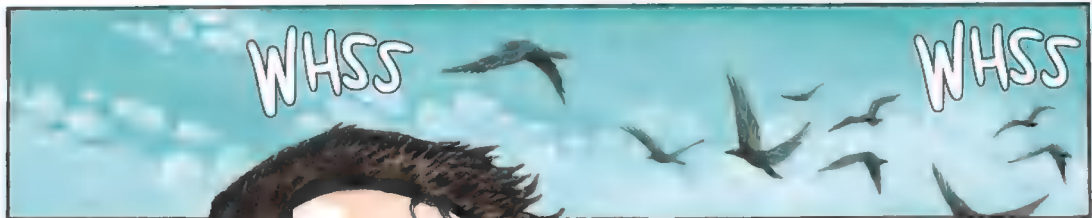
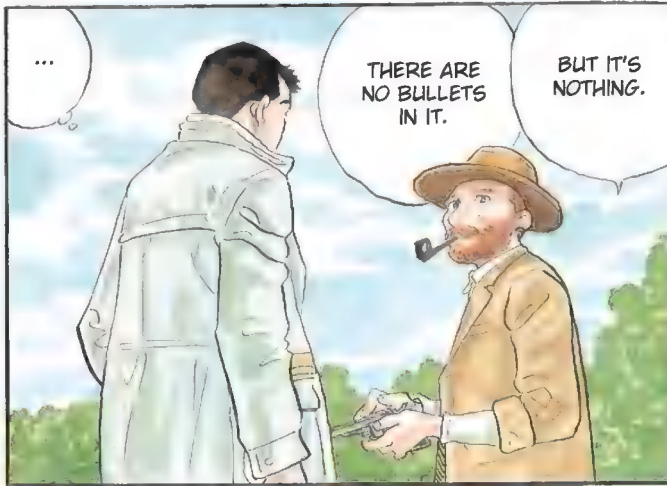
REALLY?

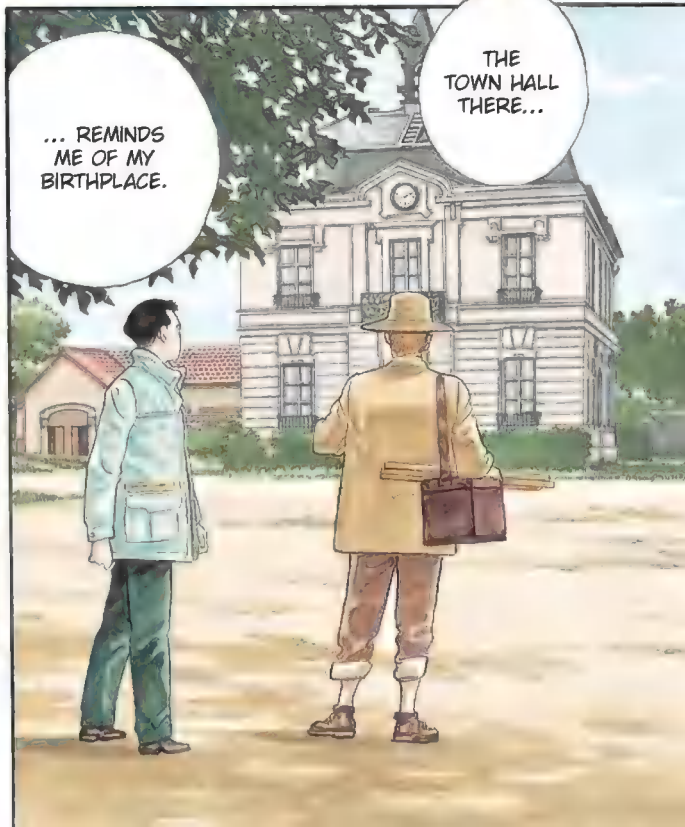
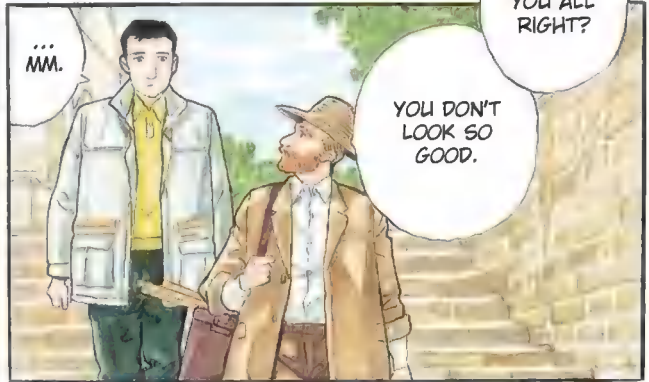
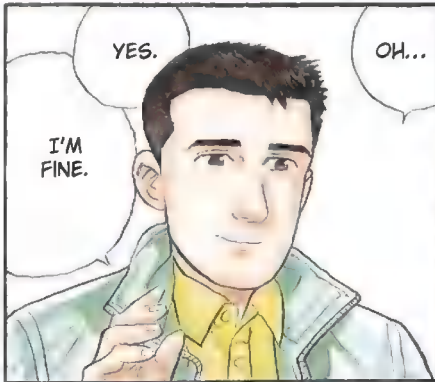
OF COURSE.

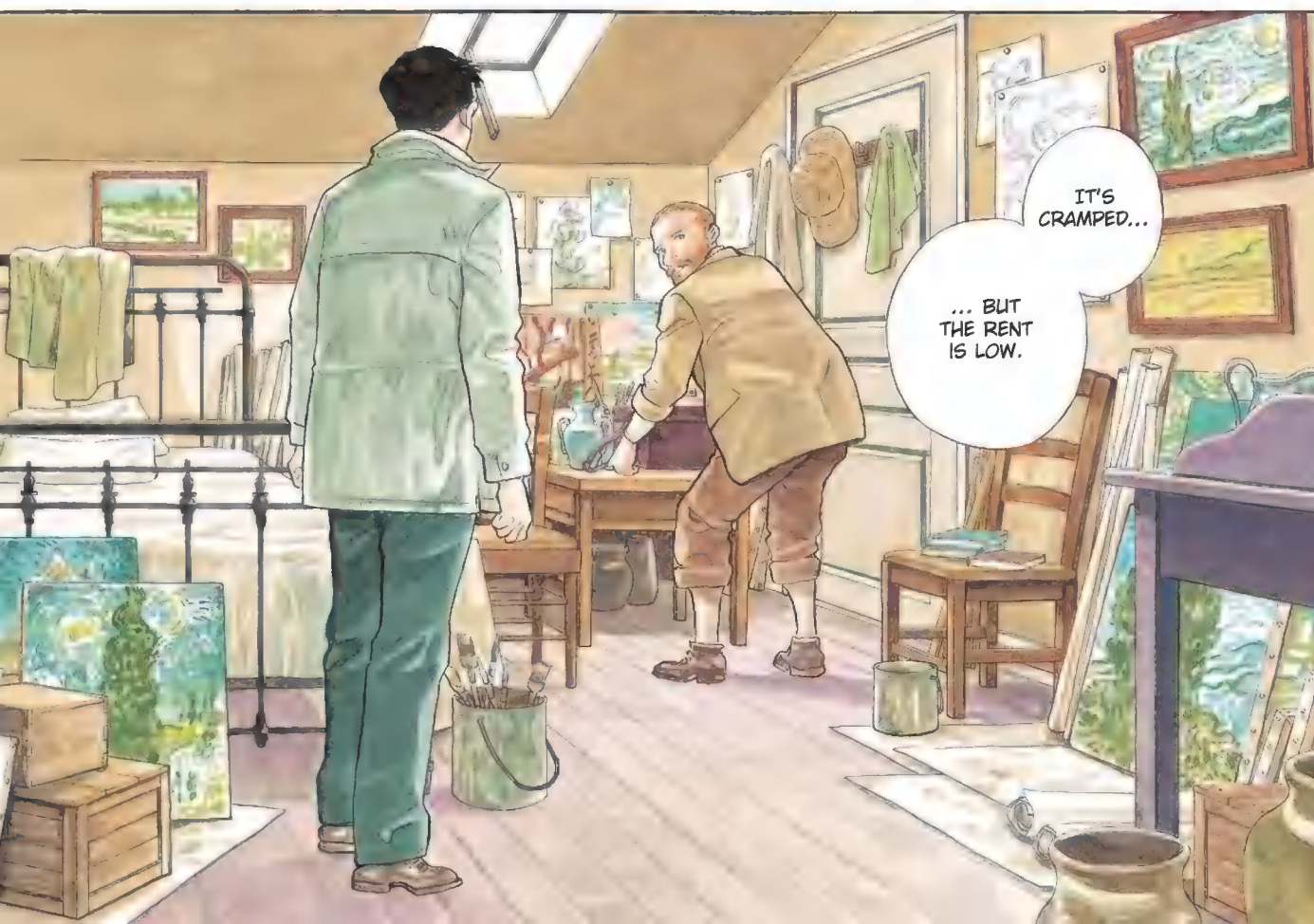
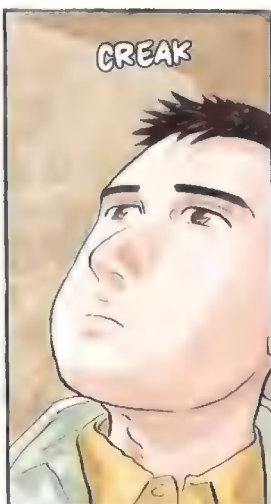
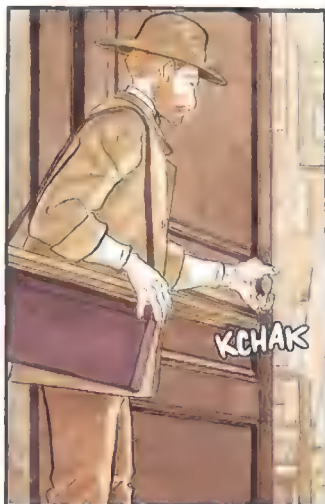
I DON'T MIND.

HUH ...?!









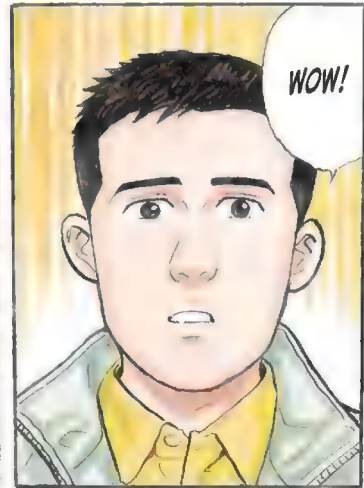


SINCE
MOVING
HERE...

UNBELIE-
VABLE...

TH--THIS IS
AMAZING...!

I'VE PAINTED
SOMETHING
LIKE SEVENTY
PIECES.



WOW!



IT'S SO
WONDERFUL...



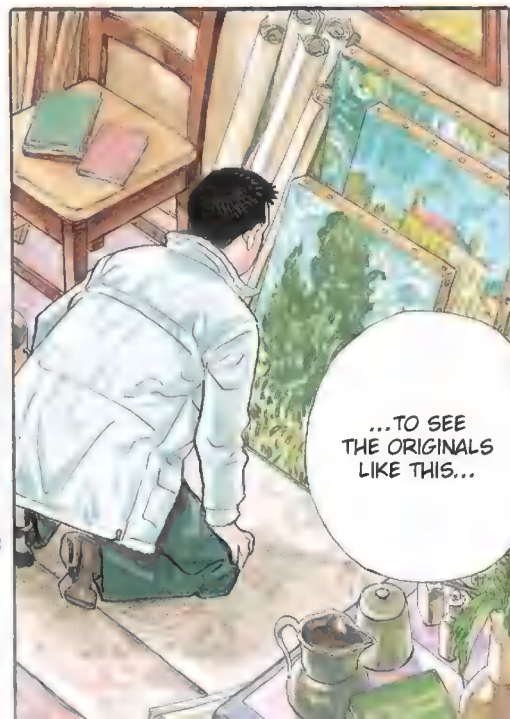
I WONDER
IF YOU ARE
AFFLICTED BY
SOME NERVOUS
DISORDER TOO.

HAHAHA!

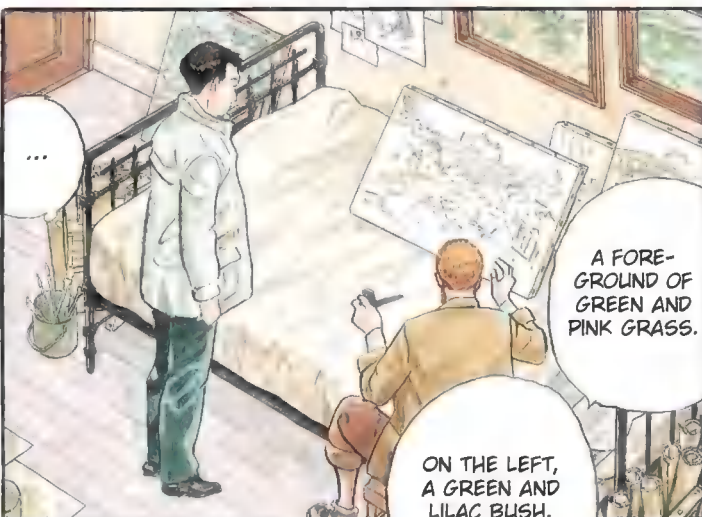
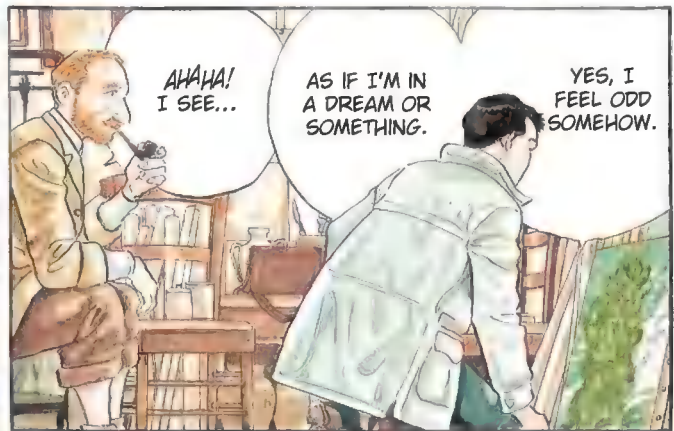
PUFF
PUFF

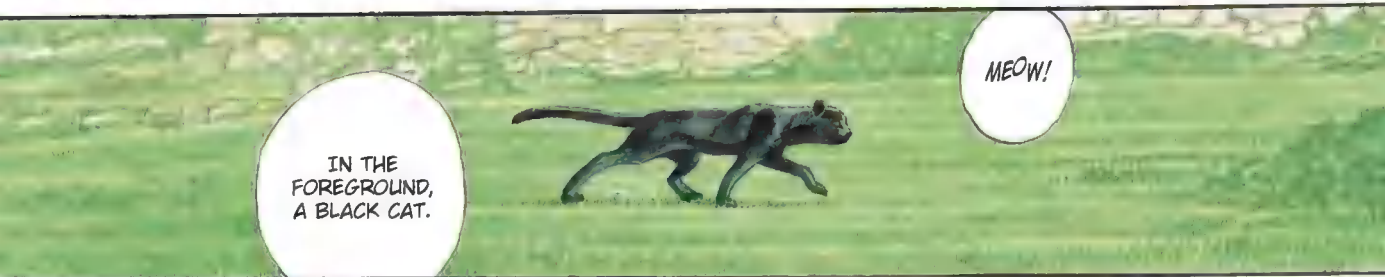
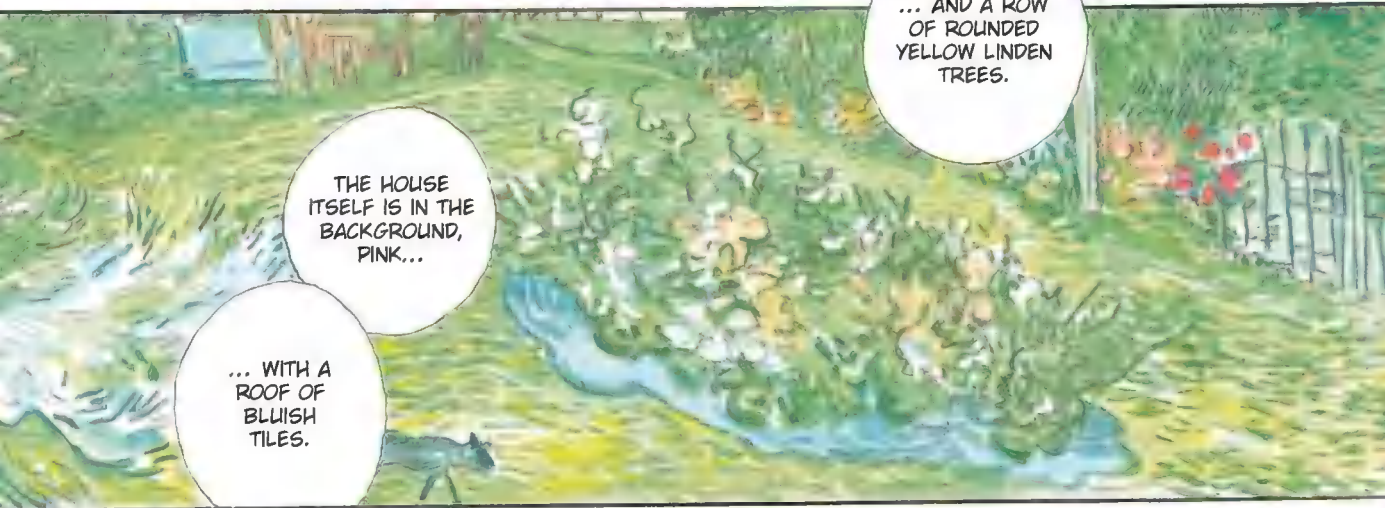


IT'S
MAKING
ME REEL.



...TO SEE
THE ORIGINALS
LIKE THIS...



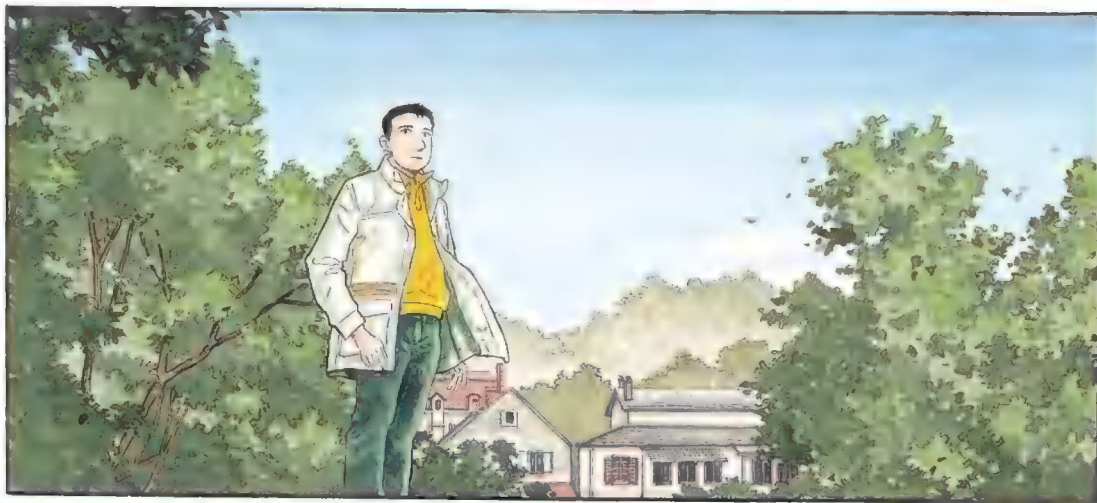




RSS RSS RSS



VWOOOMM

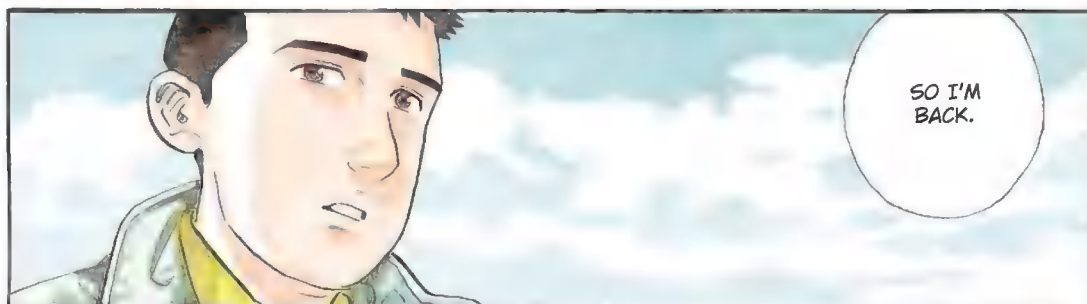


MEOW!



THIS
IS...

... DAUBIGNY'S
HOME STUDIO,
ISN'T IT?



SO I'M
BACK.



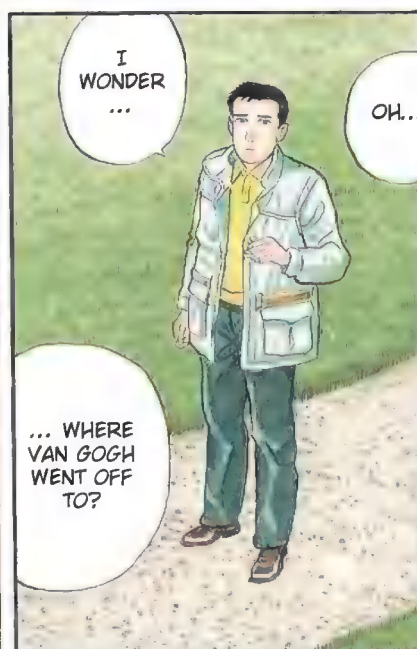
OR AT
LEAST...

... TRY TO
CONVINCE HIM
NOT TO COMMIT
SUICIDE.



I WANTED
TO TALK
ABOUT LOTS
MORE WITH
HIM.

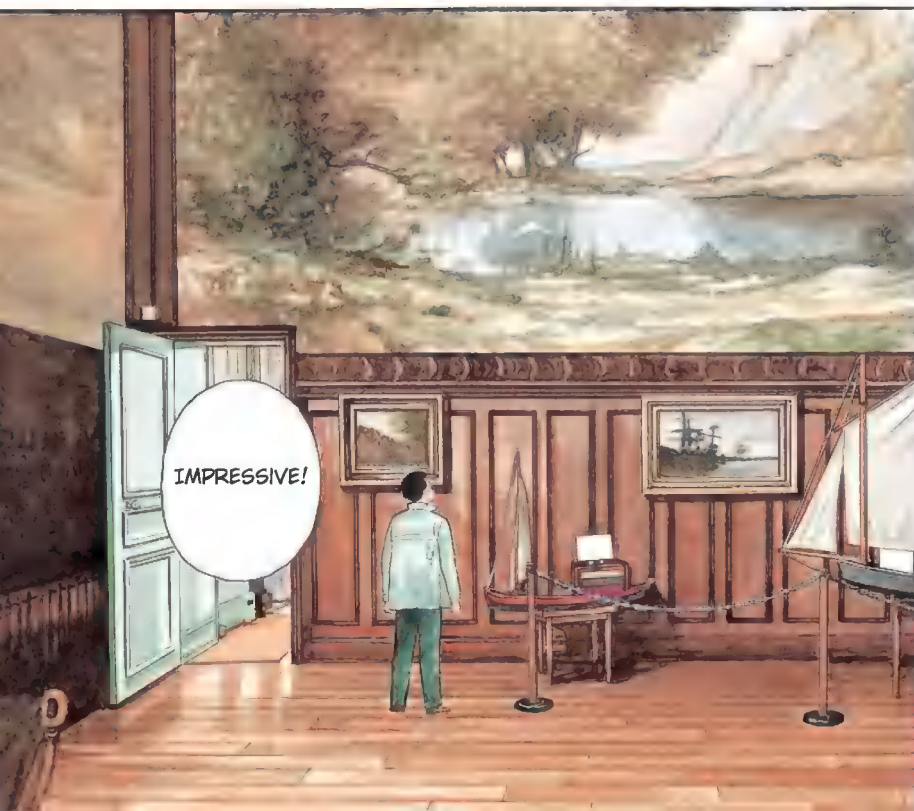
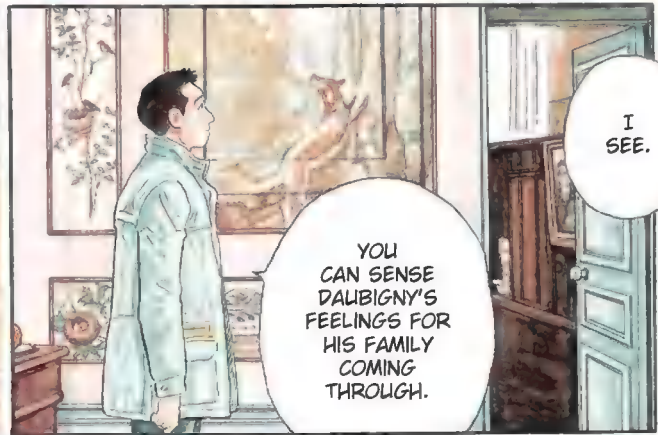
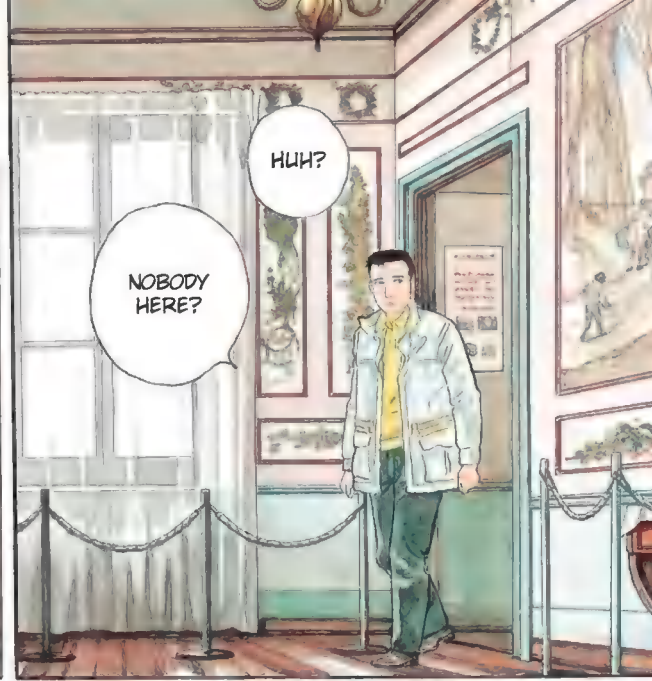
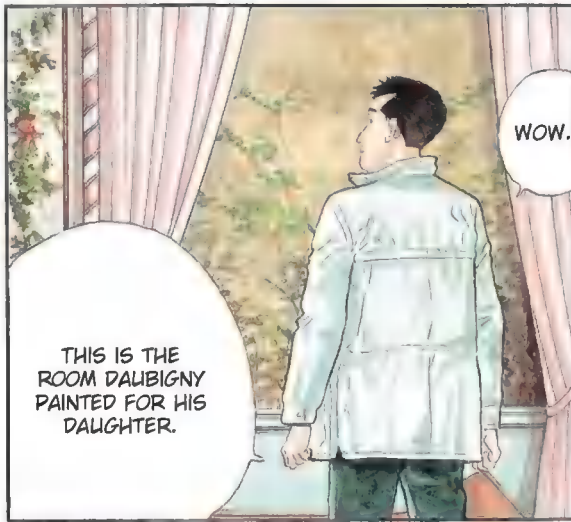
RRM.
TOO
BAD.



I
WONDER
...

OH...!

... WHERE
VAN GOGH
WENT OFF
TO?





HERE IT IS.
COROT DREW
THE ORIGINAL IN
CHARCOAL.



A MONUMENTAL
PANEL PAINTING BORN
OF THEIR MUTUAL
FRIENDSHIP.



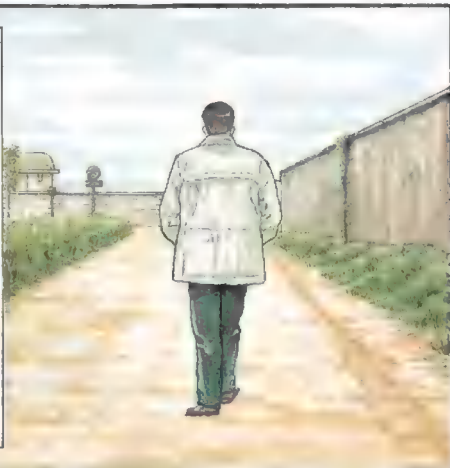
AM I
REALLY
HERE?



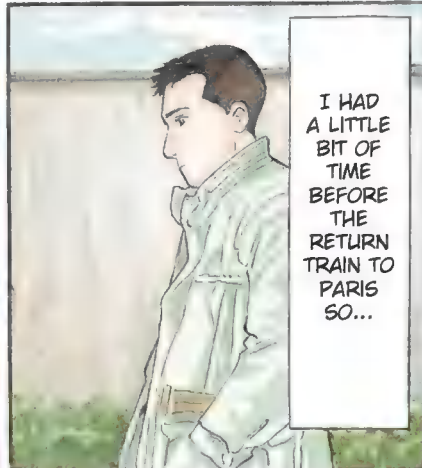
RSS
RSS
RSS



...I DECIDED
TO VISIT THE
CEMETERY
WHERE VAN
GOGH AND
HIS BROTHER
THEO WERE
LAID TO REST.

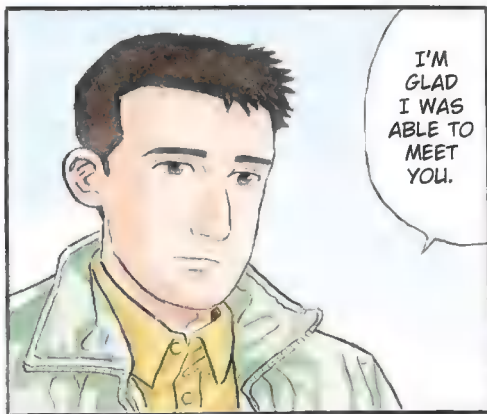


I HAD
A LITTLE
BIT OF
TIME
BEFORE
THE
RETURN
TRAIN TO
PARIS
SO...

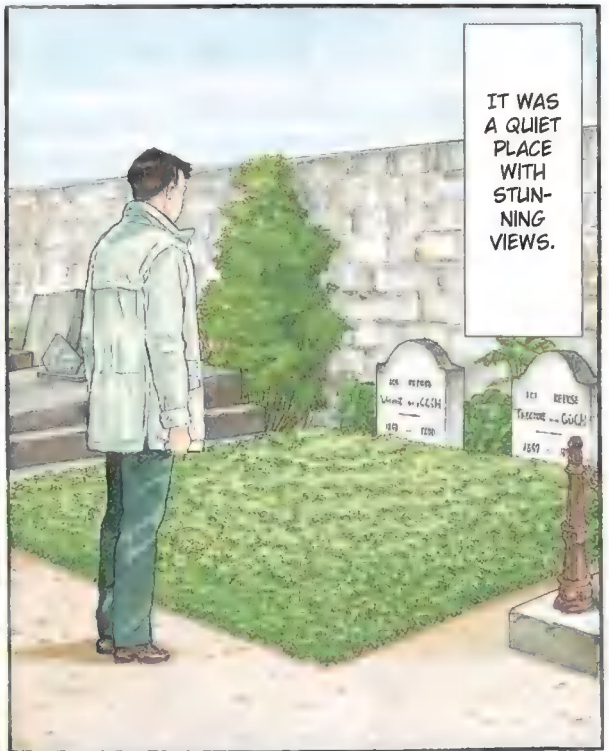


*Vast, beautiful
cultivated fields...*





I'M
GLAD
I WAS
ABLE TO
MEET
YOU.



IT WAS
A QUIET
PLACE
WITH
STUN-
NING
VIEWS.



*... amongst
grasslands...*

*...a quiet forest,
gently flowing water...*

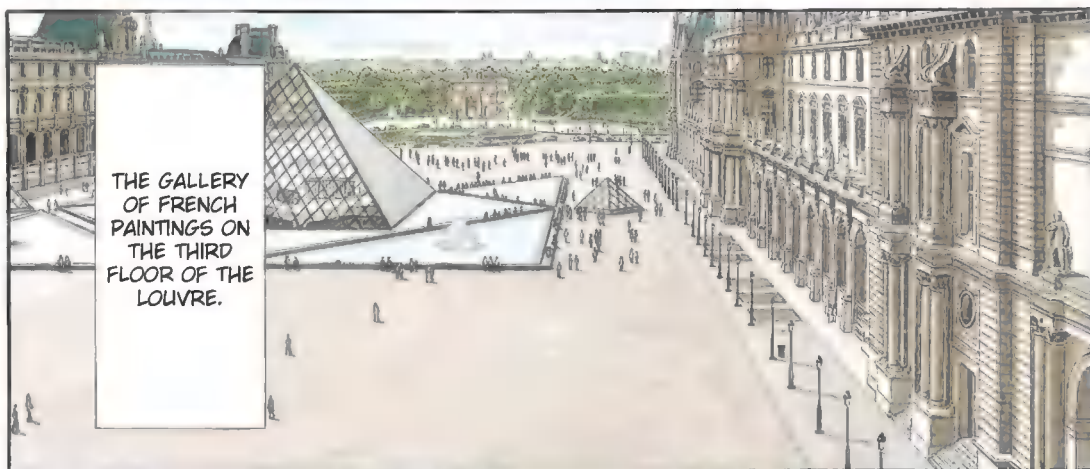
*...a single drop
from it...*

*...are we not born from
this nourishing earth?*

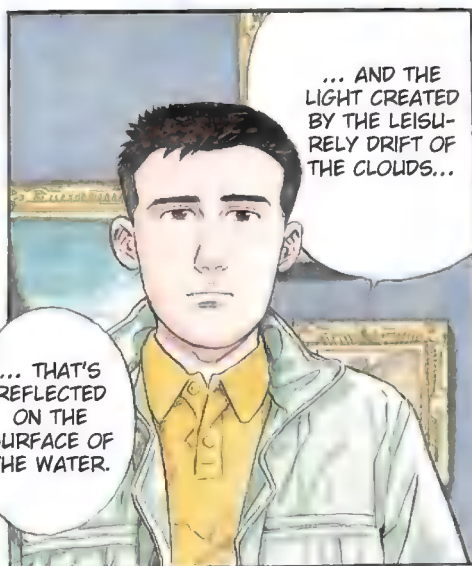




THE NEXT DAY.

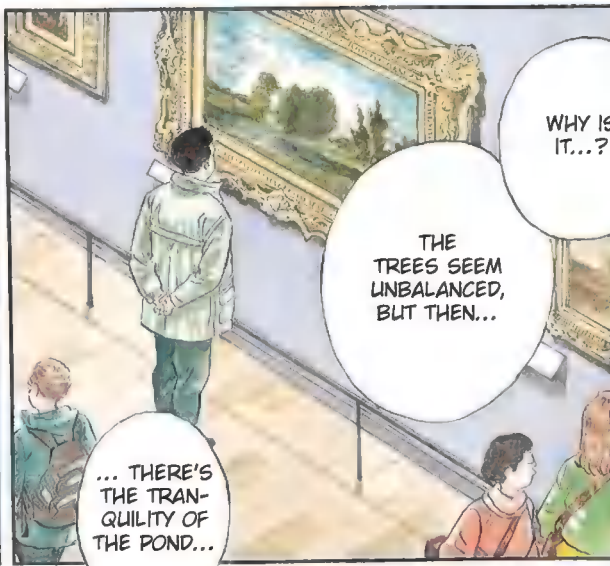


THE GALLERY OF FRENCH PAINTINGS ON THE THIRD FLOOR OF THE LOUVRE.



... AND THE LIGHT CREATED BY THE LEISURELY DRIFT OF THE CLOUDS...

... THAT'S REFLECTED ON THE SURFACE OF THE WATER.



WHY IS IT...?

THE TREES SEEM UNBALANCED, BUT THEN...

... THERE'S THE TRANQUILITY OF THE POND...



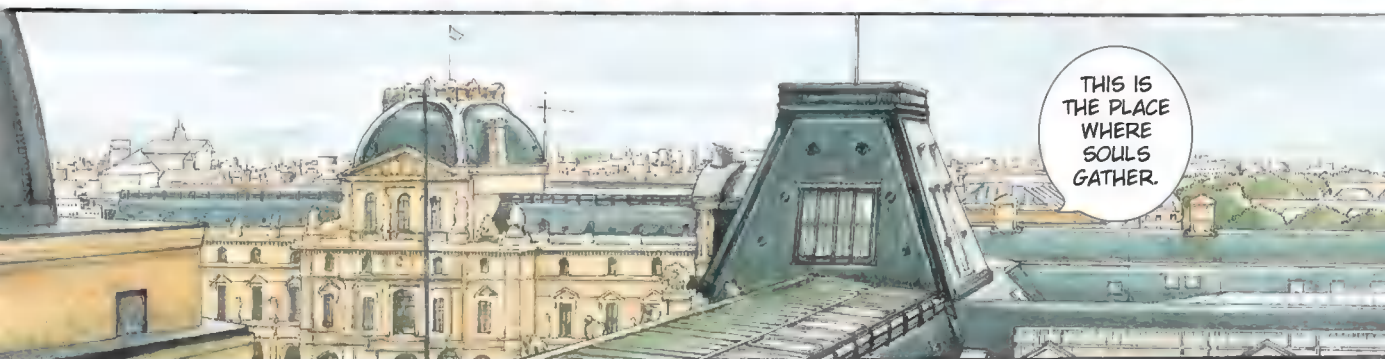
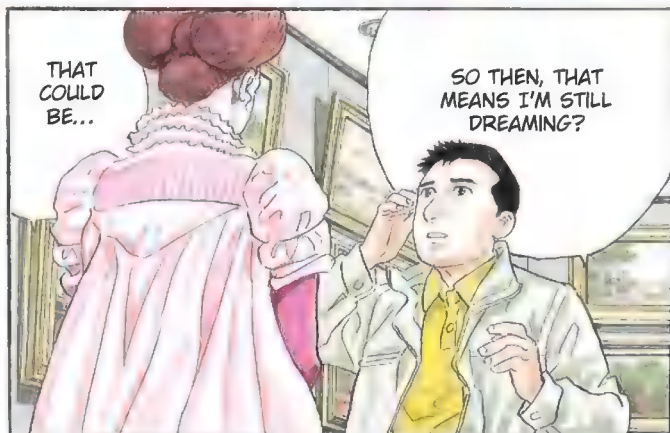
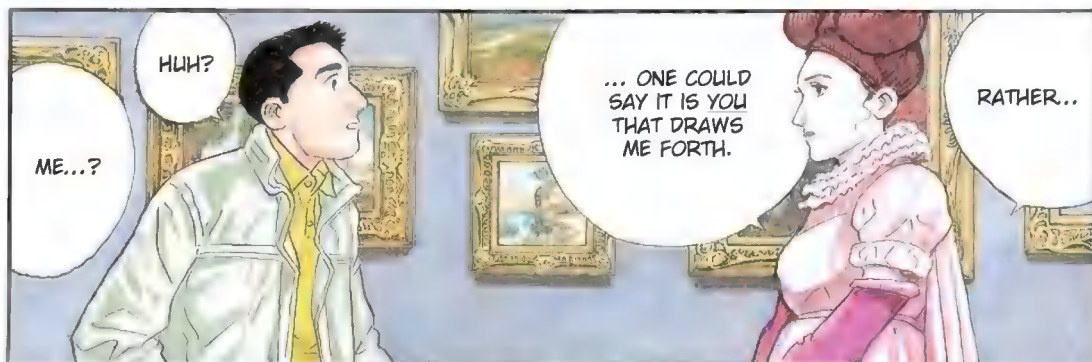
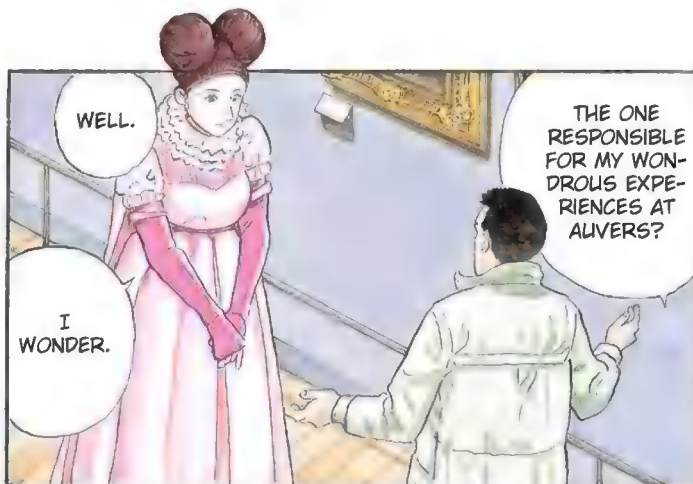
WHY DOES
IT FEEL SO
MYSTERIOUSLY
CALMING?

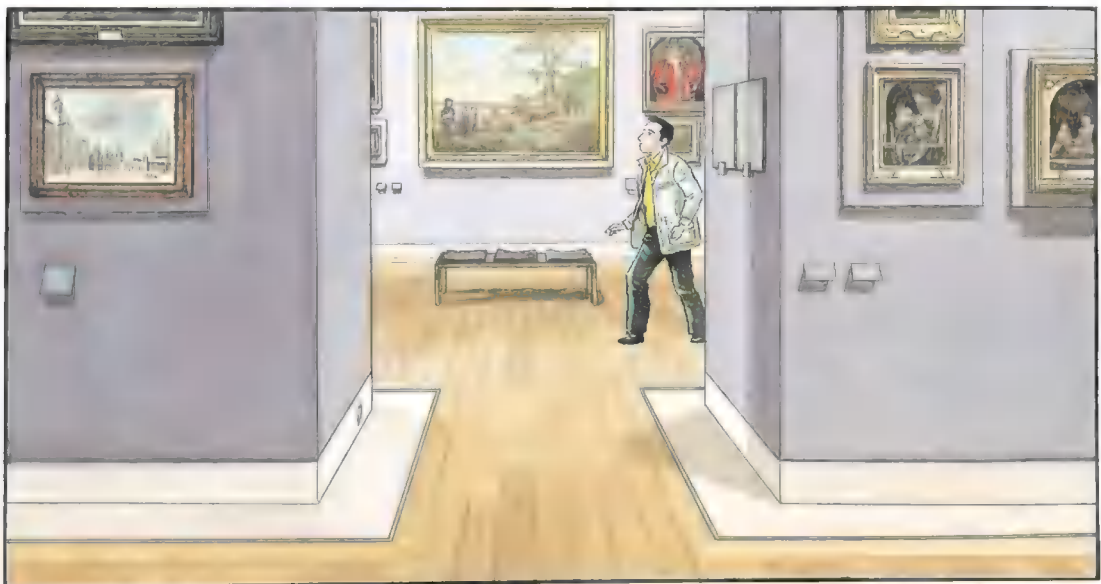
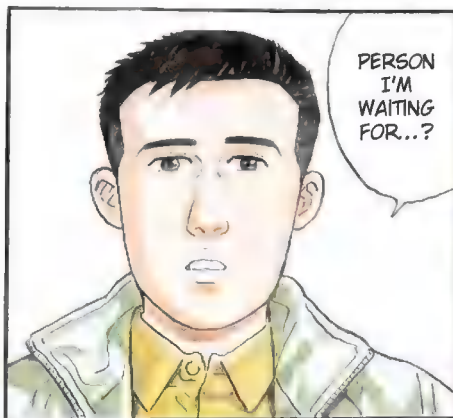
IT REALLY IS
CONSUMMATELY
COMPOSED.



I STOOD FOR
A WHILE IN
FRONT OF THE
DAUBIGNY
PAINTING.





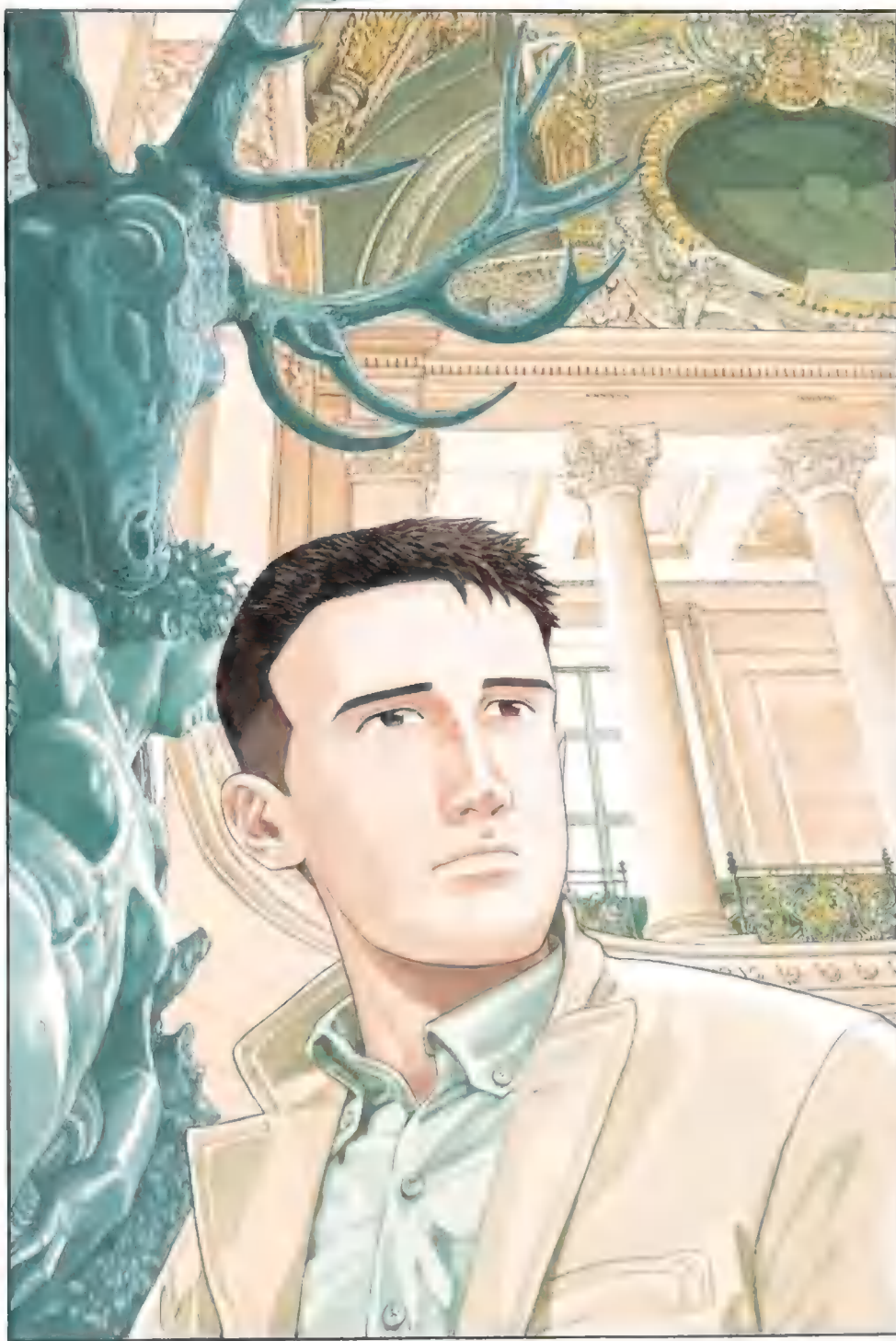




COULD IT BE...
THAT I WAS STILL
IN THE BED IN
MY HOTEL ROOM,
SUFFERING A
FEVER AND STILL
ASLEEP?

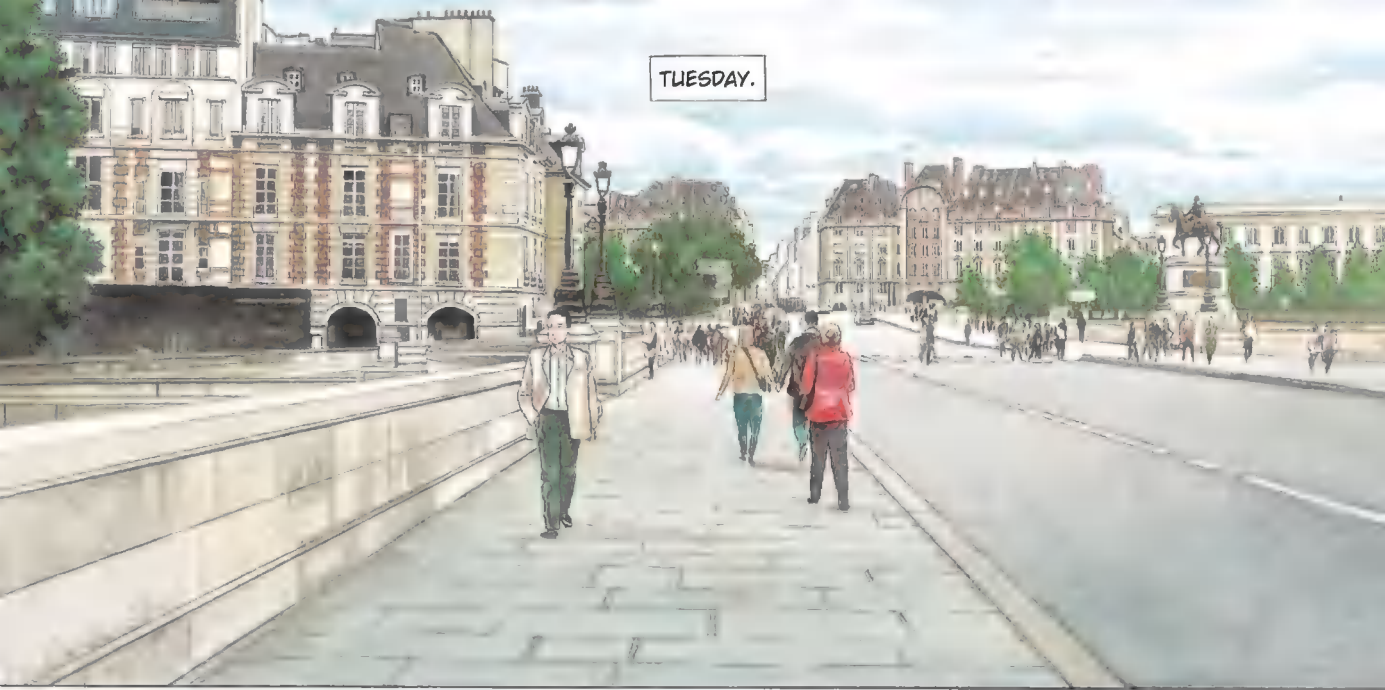


HOW DID
I END UP
HERE...?

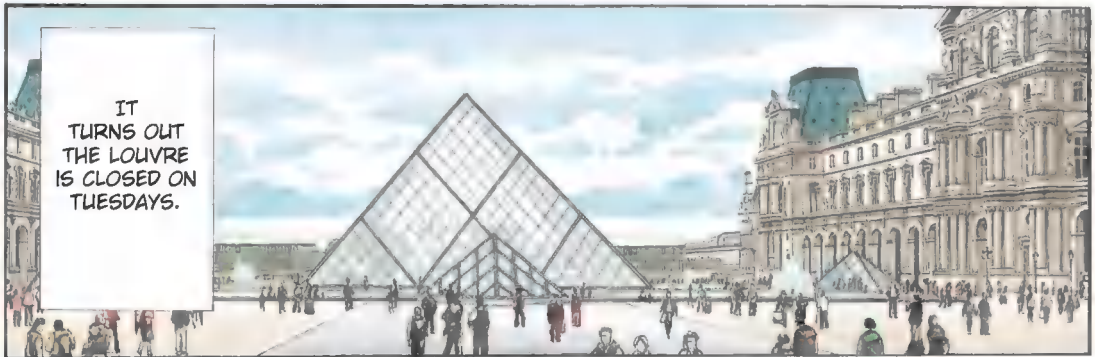


CHAPTER 4
PARIS, 1939

TUESDAY.



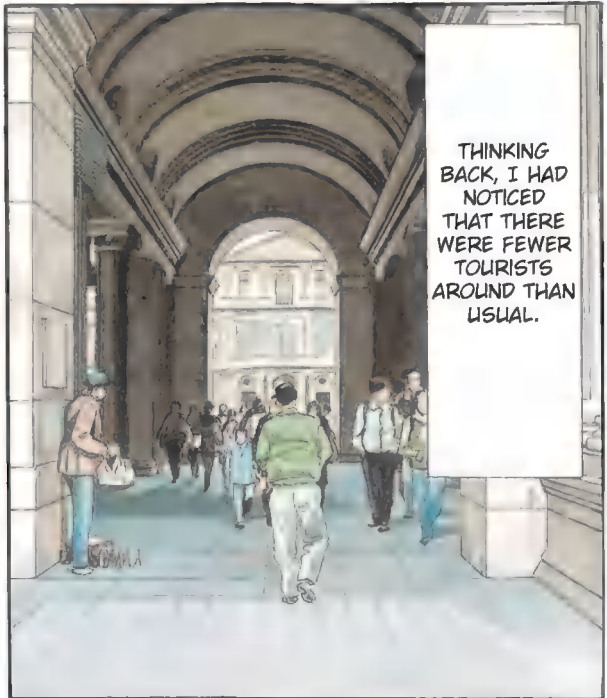
IT
TURNS OUT
THE LOUVRE
IS CLOSED ON
TUESDAYS.

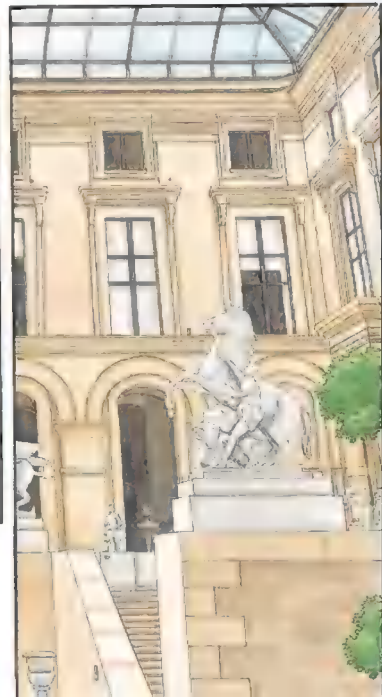
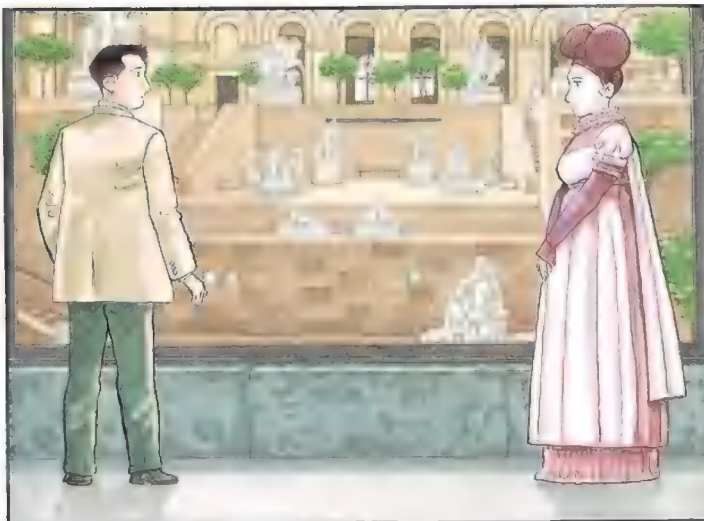
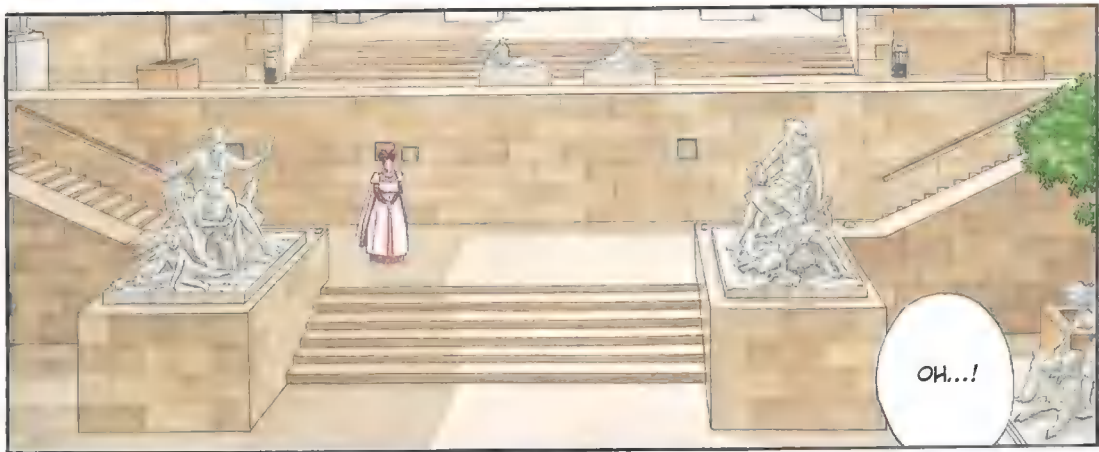


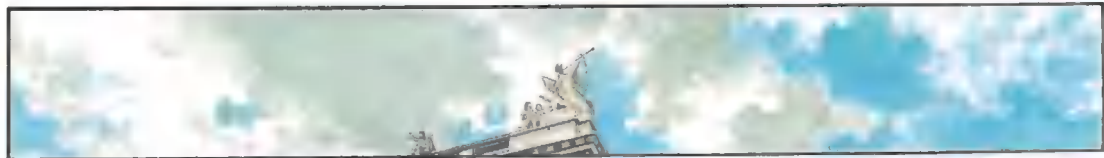
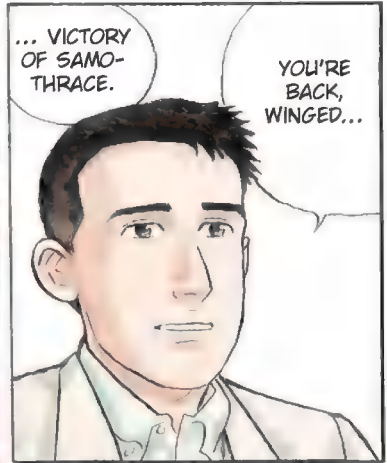
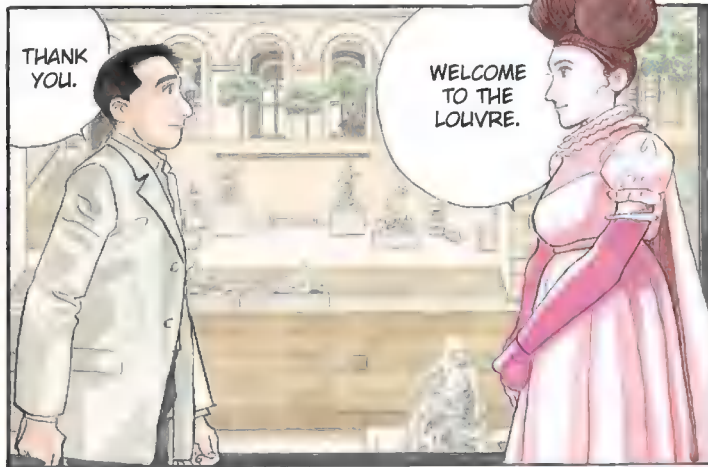
WHAT
NOW...?

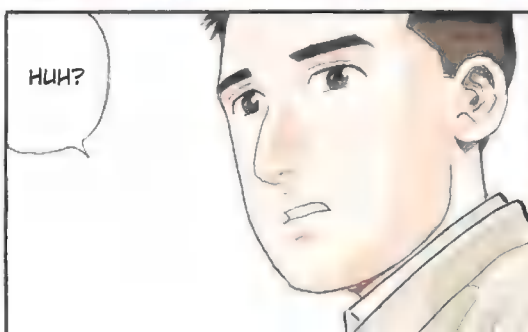
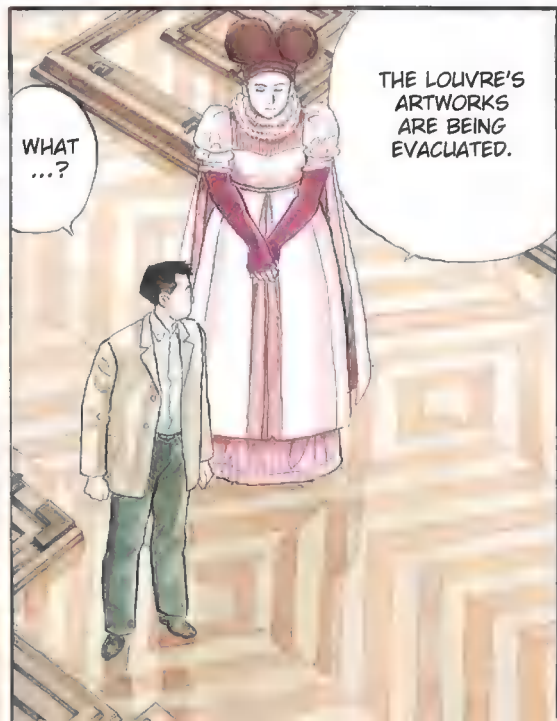
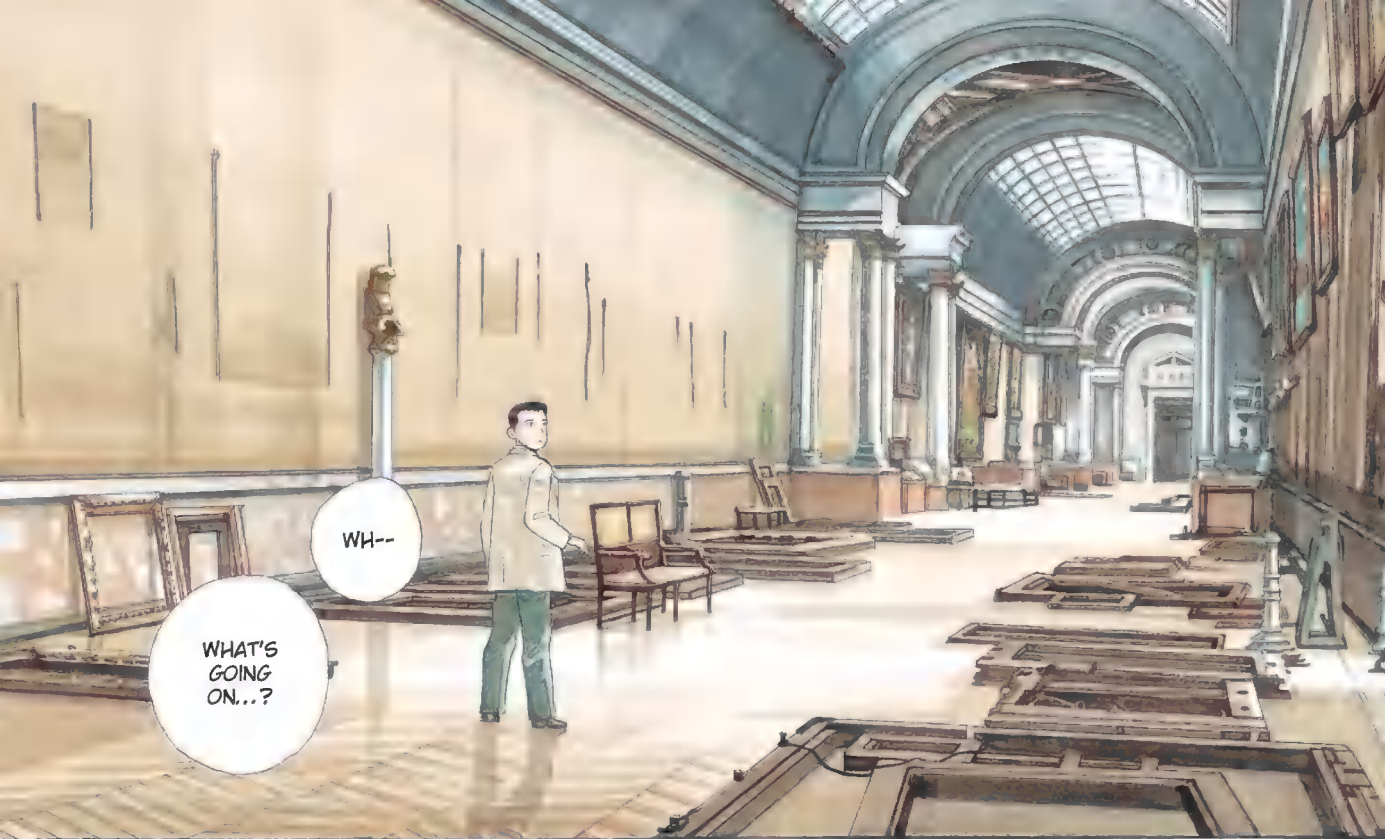


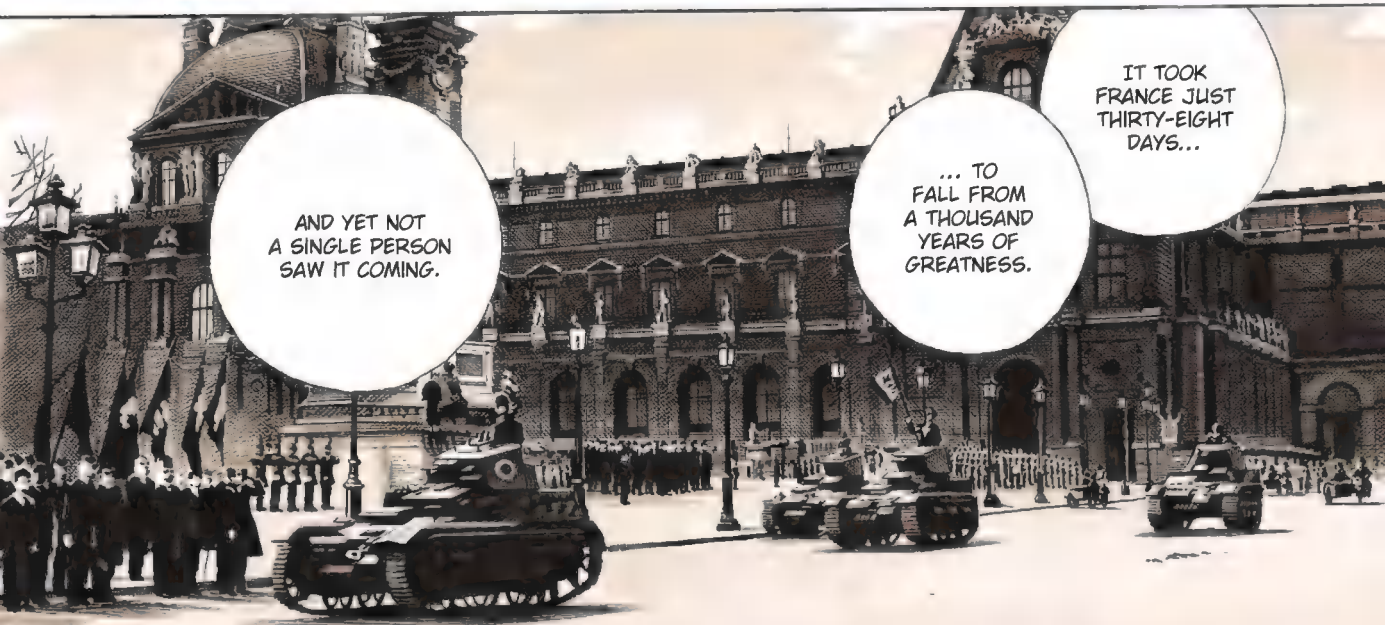
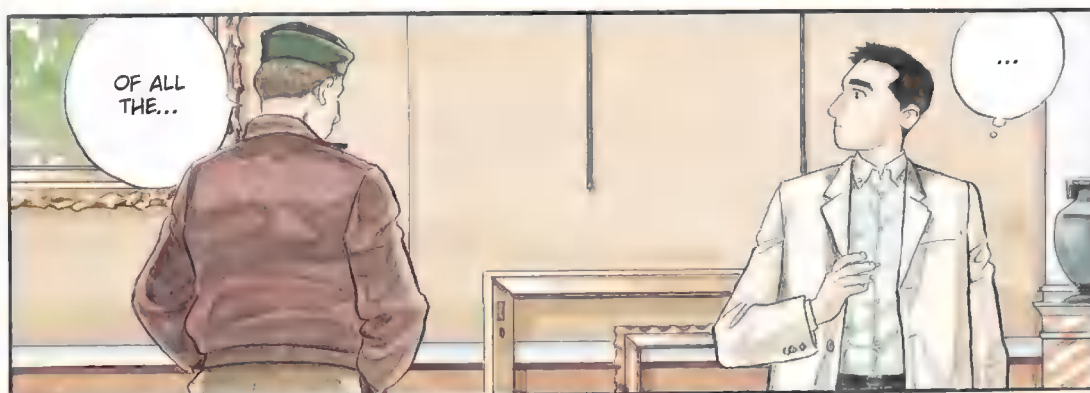
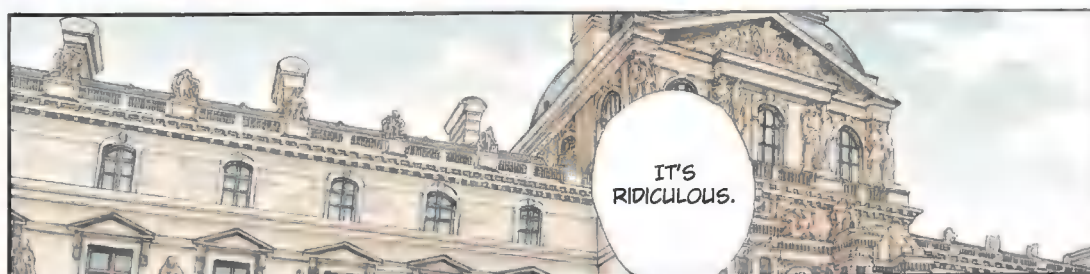
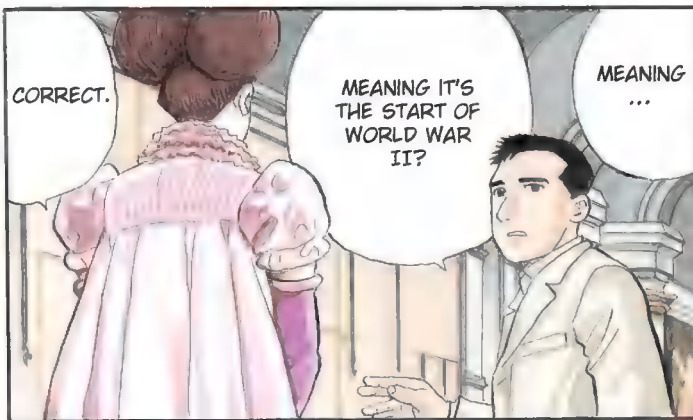
THINKING
BACK, I HAD
NOTICED
THAT THERE
WERE FEWER
TOURISTS
AROUND THAN
USUAL.

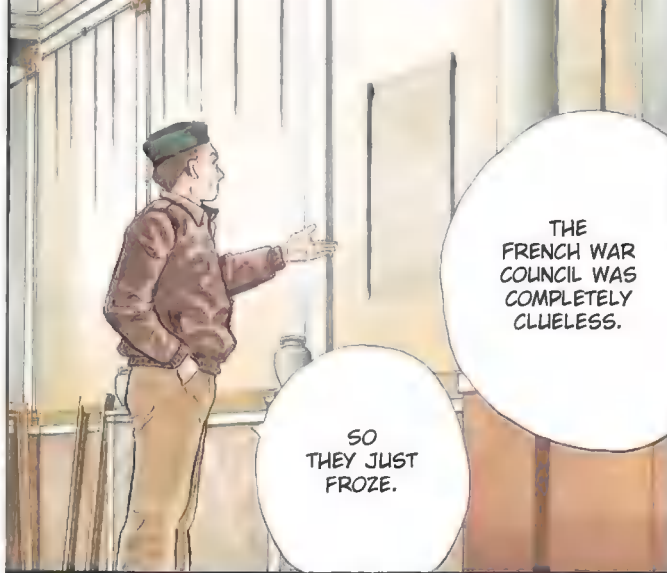












THE
FRENCH WAR
COUNCIL WAS
COMPLETELY
CLUELESS.

SO
THEY JUST
FROZE.



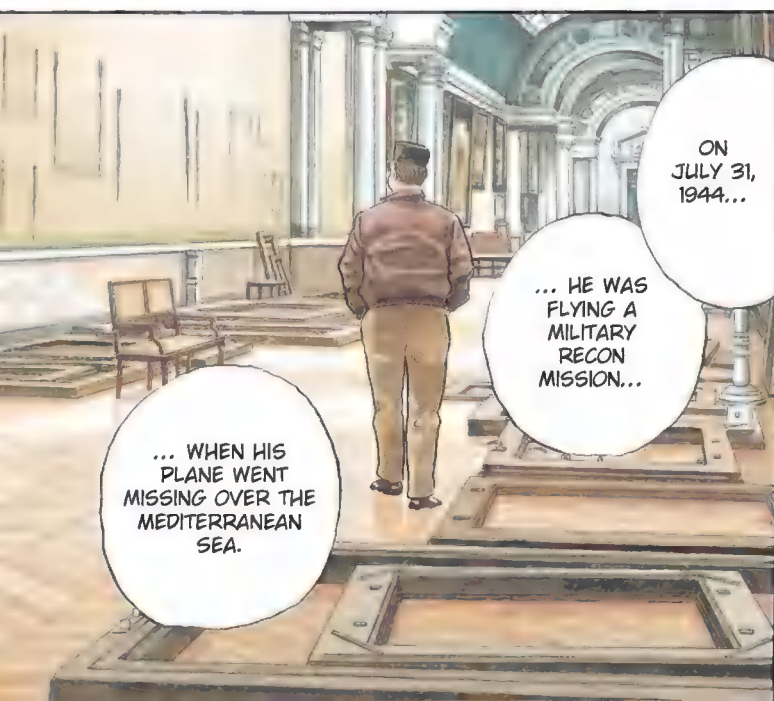
THE NAZIS
HUNG THE
SWASTIKA
FROM THE
EIFFEL
TOWER...

... ON
JUNE 14,
1940.



BECAUSE THEY
KNEW NOTHING,
THEY WERE SURE
THERE WAS NOTHING
TO KNOW.

HOW
FRIGHTENING.



ON
JULY 31,
1944...

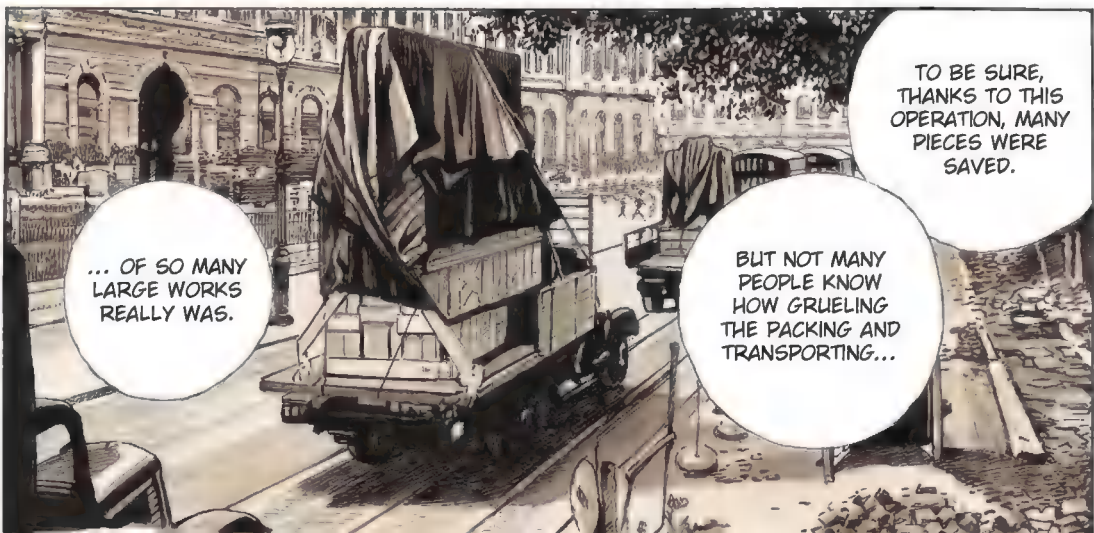
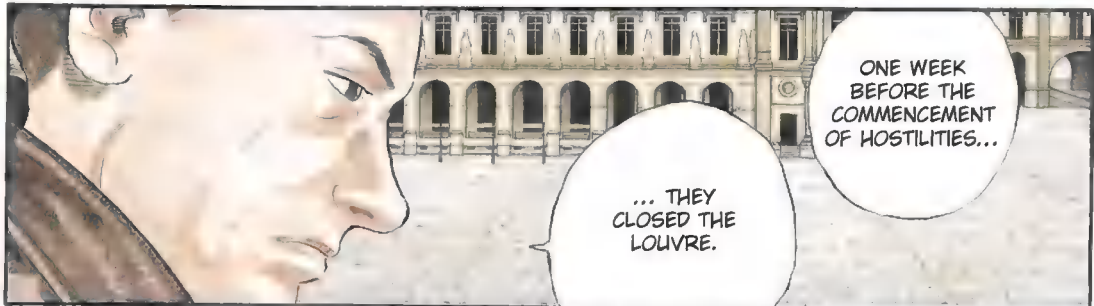
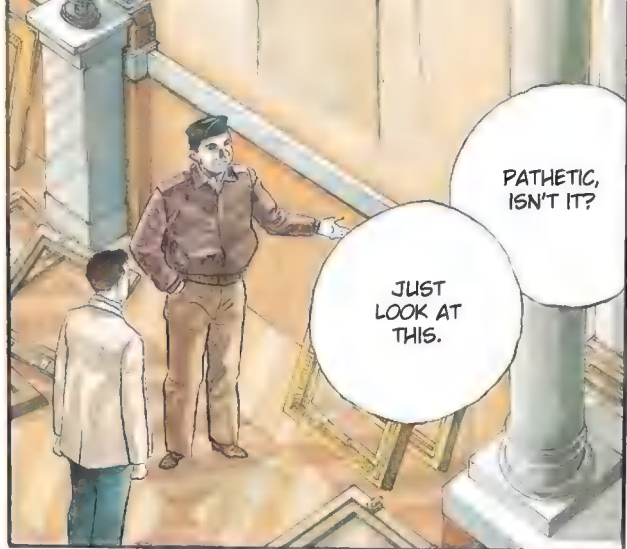
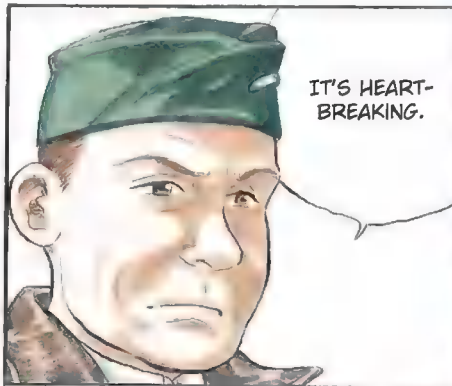
... HE WAS
FLYING A
MILITARY
RECON
MISSION...

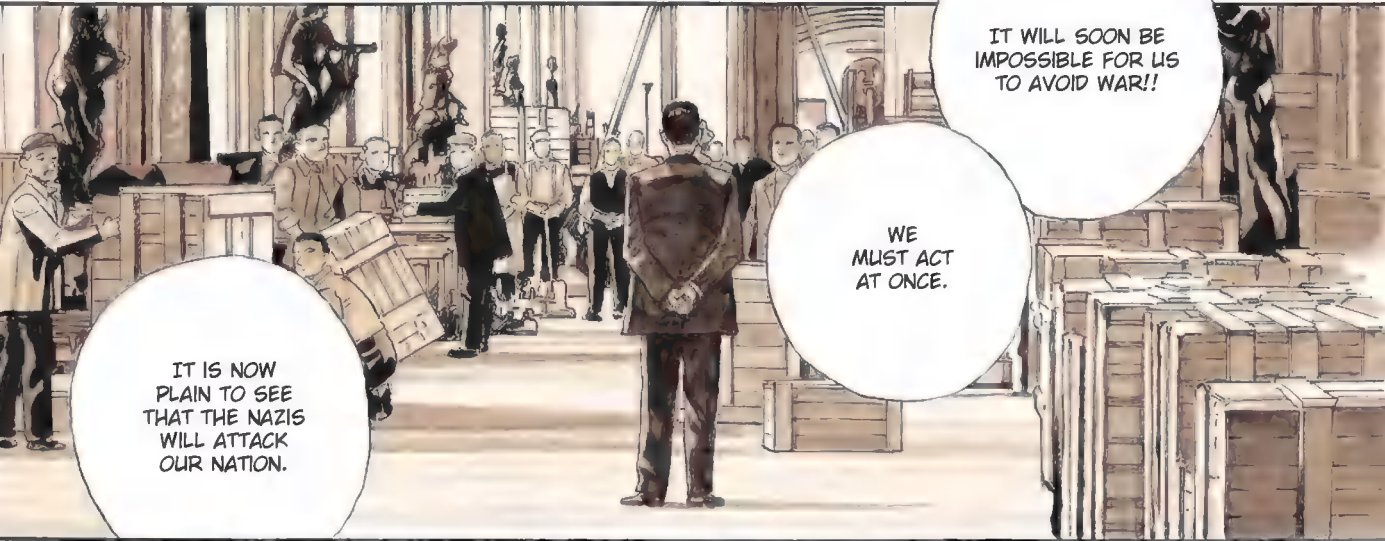
... WHEN HIS
PLANE WENT
MISSING OVER THE
MEDITERRANEAN
SEA.



THAT IS
THE WRITER
ANTOINE
DE SAINT-
EXUPÉRY.*

*"THE LITTLE PRINCE"





IT WILL SOON BE
IMPOSSIBLE FOR US
TO AVOID WAR!!

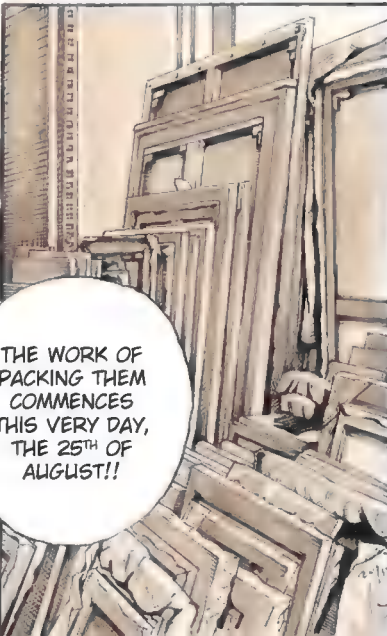
WE
MUST ACT
AT ONCE.

IT IS NOW
PLAIN TO SEE
THAT THE NAZIS
WILL ATTACK
OUR NATION.

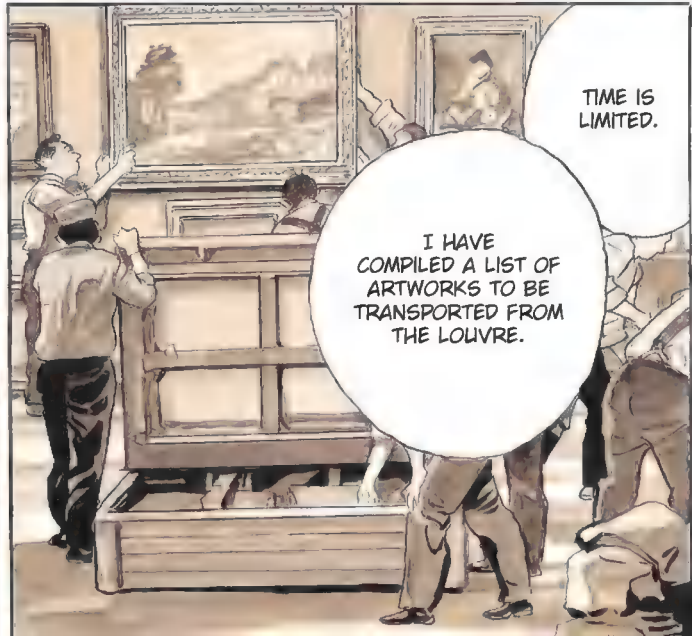


... BEING
STOLEN OR
LOST IS NOW
REAL.

THE
THREAT
OF MANY
PRECIOUS
WORKS...



THE WORK OF
PACKING THEM
COMMENCES
THIS VERY DAY,
THE 25TH OF
AUGUST!!



TIME IS
LIMITED.

I HAVE
COMPILED A LIST OF
ARTWORKS TO BE
TRANSPORTED FROM
THE LOUVRE.



NUMBER
38!

NEXT
UP --

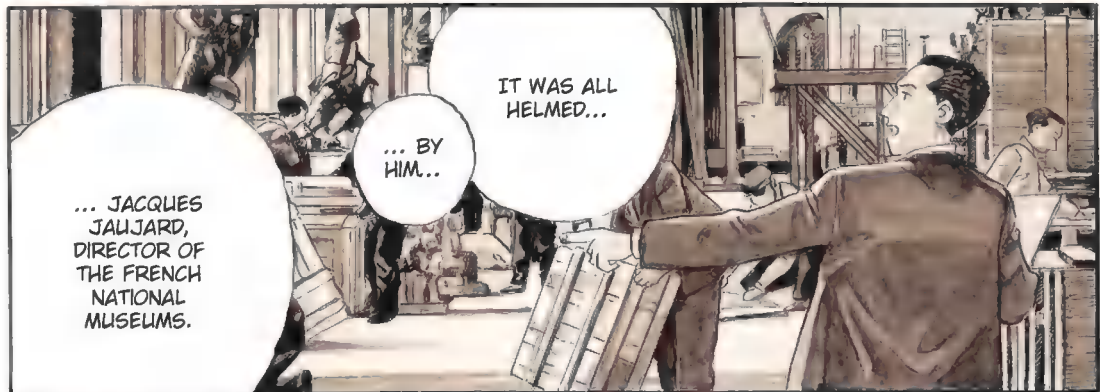


CLANG

CLANG

CLANG

CLANG



IT WAS ALL
HELMED...

... BY
HIM...

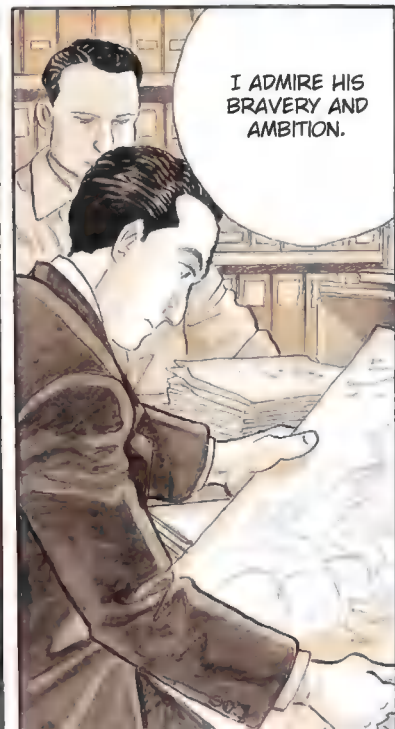
... JACQUES
JAUJARD,
DIRECTOR OF
THE FRENCH
NATIONAL
MUSEUMS.



TO
CARRY OFF THIS
UNPRECEDENTED
EXODUS, ALL OF
THE WORKERS...

... HAD TO
TOIL TWELVE
HOURS A
DAY.

CLOSE TO 400
MASSIVE CRATES
WERE NEEDED FOR
THE ARCHIVES
SECTION ALONE.

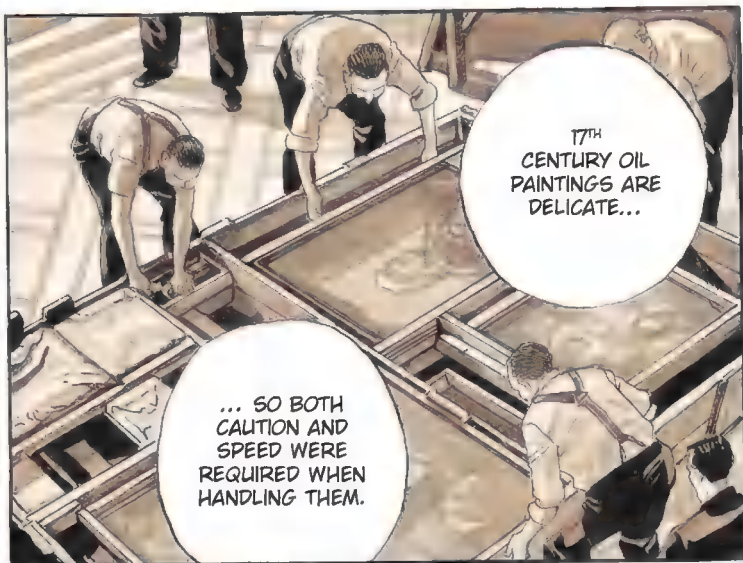


I ADMIRE HIS
BRAVERY AND
AMBITION.



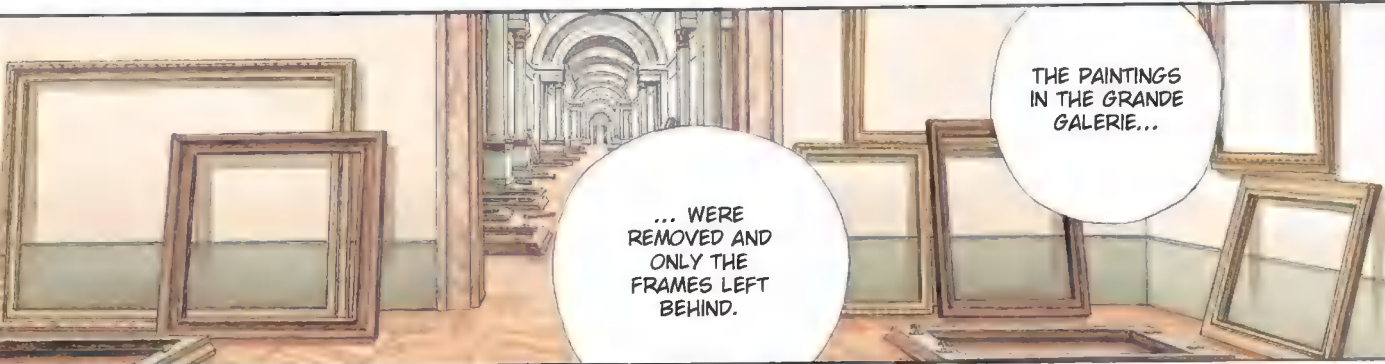
THE
WORKS WHICH
COULD NOT BE
MOVED...

... WERE
STORED IN THE
BASEMENT.



17TH
CENTURY OIL
PAINTINGS ARE
DELICATE...

... SO BOTH
CAUTION AND
SPEED WERE
REQUIRED WHEN
HANDLING THEM.

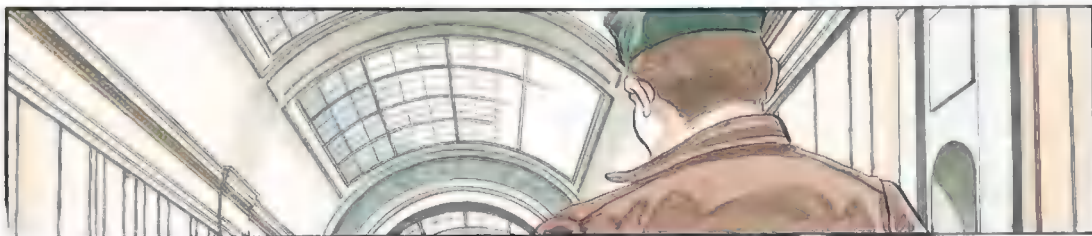


THE PAINTINGS
IN THE GRANDE
GALERIE...

... WERE
REMOVED AND
ONLY THE
FRAMES LEFT
BEHIND.

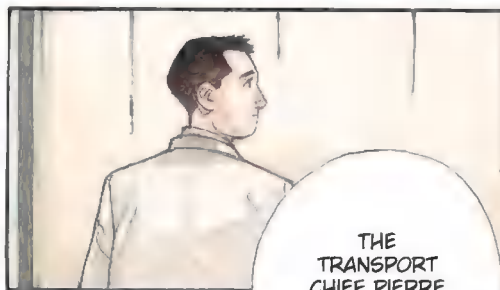


IT'S
ALL SO
SAD.





THEY WERE
READY TO RISK
EVERYTHING TO
EVACUATE THE
PAINTINGS.



THE
TRANSPORT
CHIEF PIERRE
SCHOMMER...



... CAME
CLOSE
TO DYING
HIMSELF.

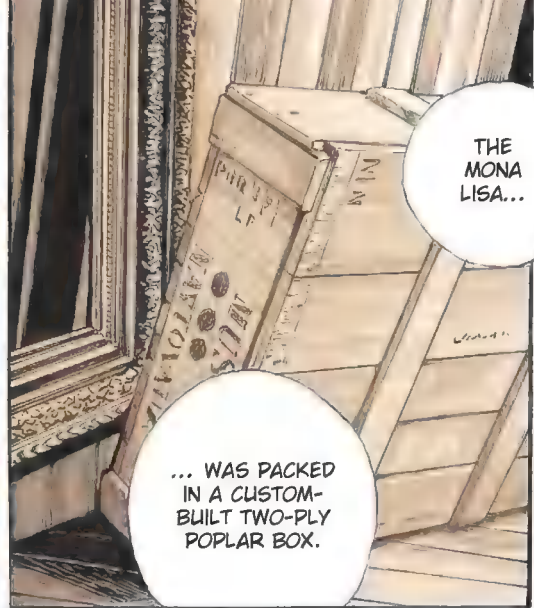


IT
WAS WHEN
THEY WERE
MOVING...

... THE MOST
FAMOUS OIL
PAINTING IN
THE WORLD.

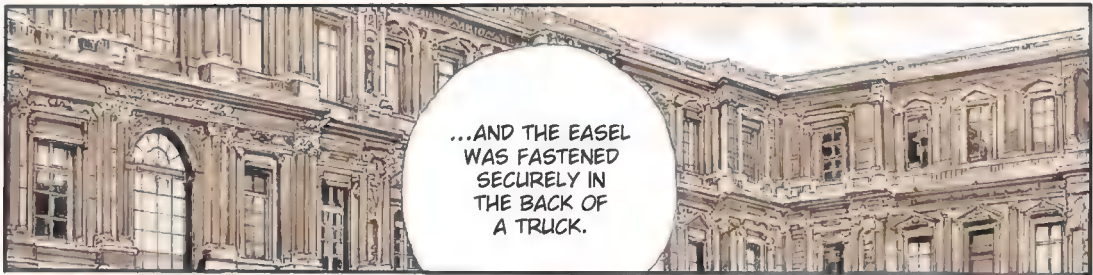


IT WAS
PLACED ON
AN EMERGENCY
EASEL WITH
SHOCK ABSORBING
SPRINGS...

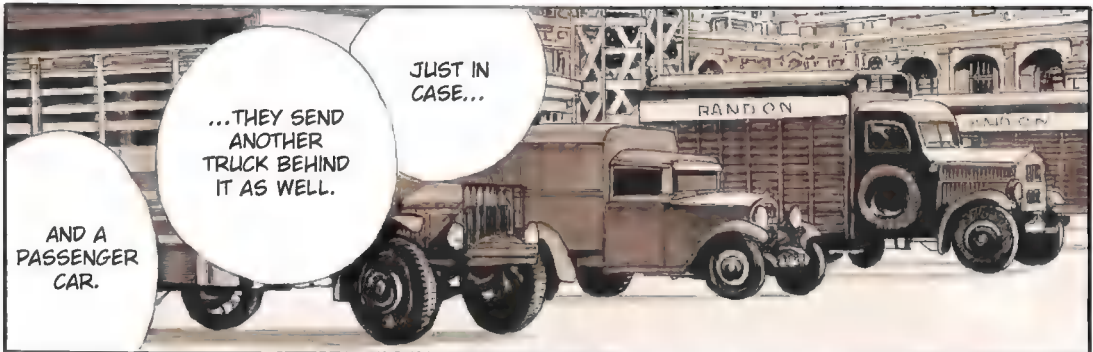


THE
MONA
LISA...

... WAS PACKED
IN A CUSTOM-
BUILT TWO-PLY
POPLAR BOX.



...AND THE EASEL
WAS FASTENED
SECURELY IN
THE BACK OF
A TRUCK.



AND A
PASSENGER
CAR.

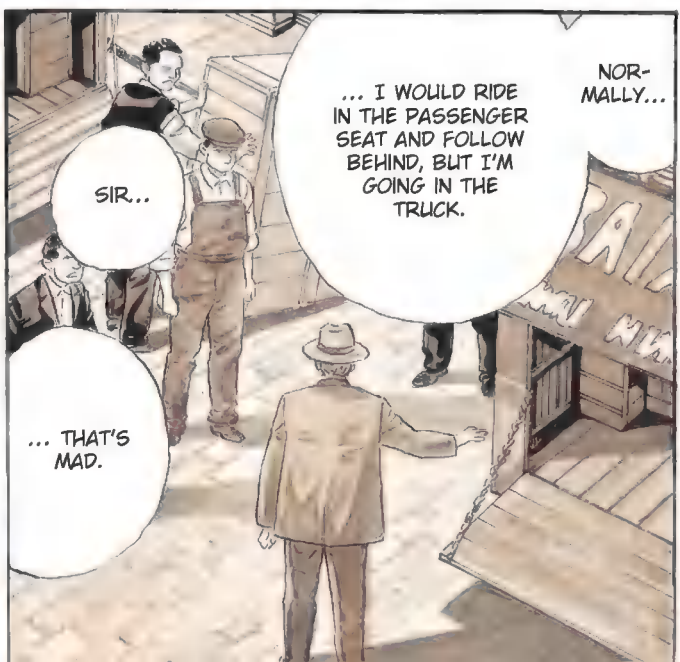
...THEY SEND
ANOTHER
TRUCK BEHIND
IT AS WELL.

JUST IN
CASE...



I WILL SIT
BESIDE THE
PAINTING.

I MUST
PROTECT
THE MONA
LISA!!



SIR...

... THAT'S
MAD.

... I WOULD RIDE
IN THE PASSENGER
SEAT AND FOLLOW
BEHIND, BUT I'M
GOING IN THE
TRUCK.

NOR-
MALLY...



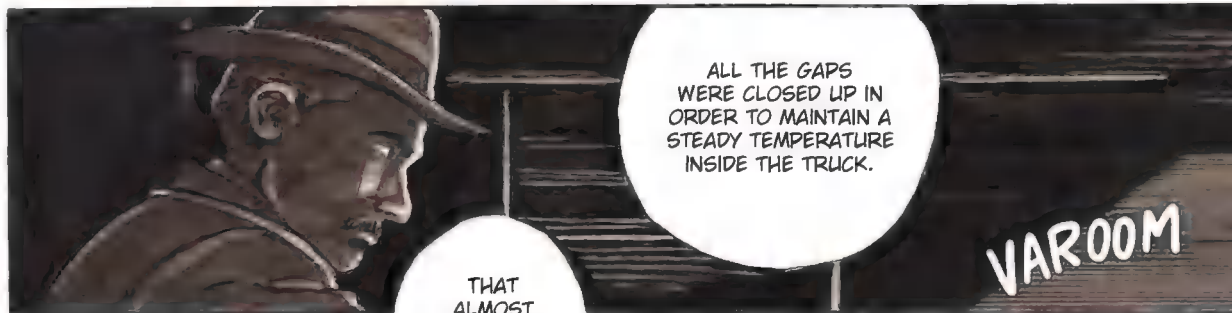
DO IT!!



I'M FINE.

ARE YOU READY?

I'M CLOSING THE DOOR.



ALL THE GAPS WERE CLOSED UP IN ORDER TO MAINTAIN A STEADY TEMPERATURE INSIDE THE TRUCK.

THAT ALMOST LED TO DISASTER.



BRRRRMMM



HE STAYED THERE THE ENTIRE TIME...

... IN THE PITCH BLACK TRUCK BED.



IT WAS OVER SIX HOURS TO CHALUVIGNY.



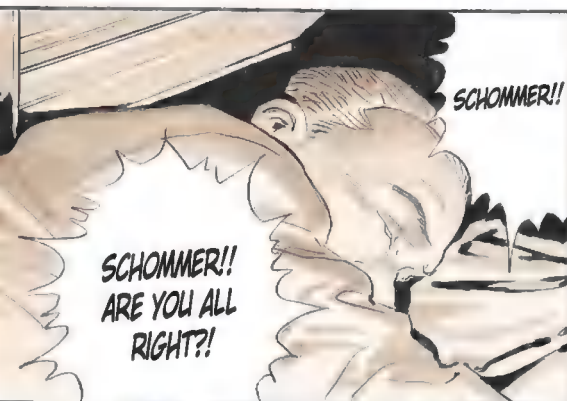
WHEN THE CONVOY REACHED THEIR DESTINATION...



KCHAK

SCHOMMER ...

...WE'VE ARRIVED.

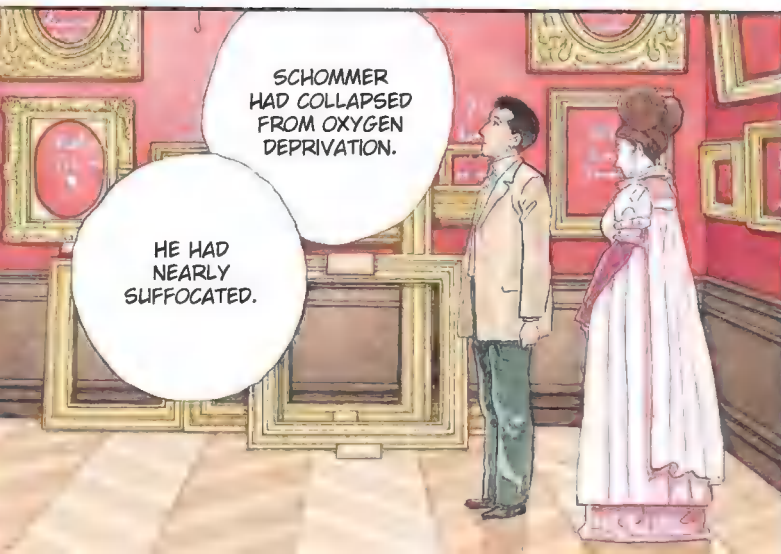


SCHOMMER!!

SCHOMMER!! ARE YOU ALL RIGHT?!

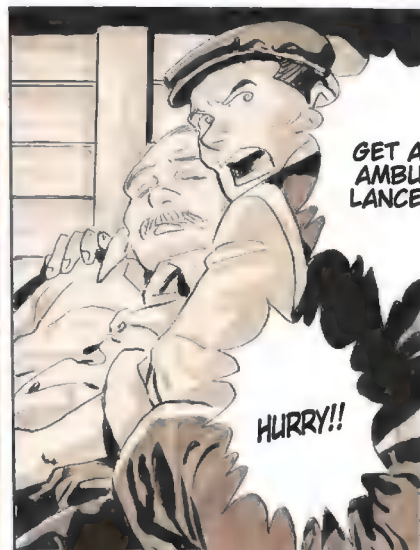


!!



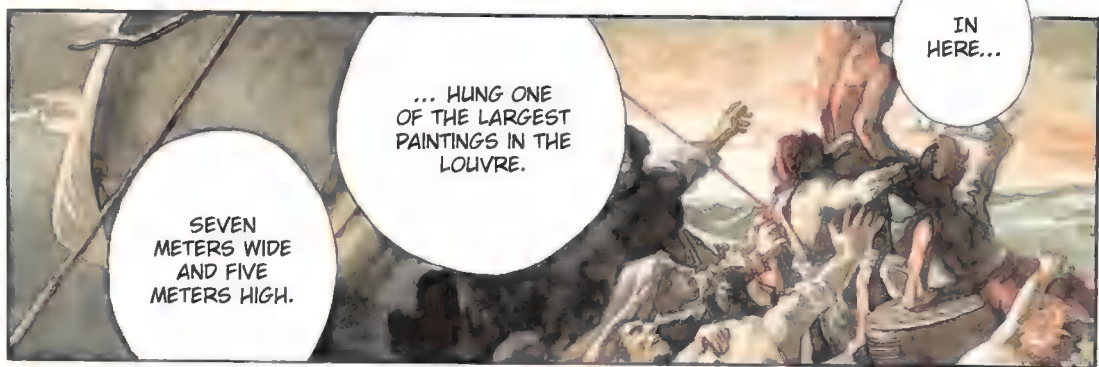
SCHOMMER HAD COLLAPSED FROM OXYGEN DEPRIVATION.

HE HAD NEARLY SUFFOCATED.



GET AN AMBU-LANCE!!

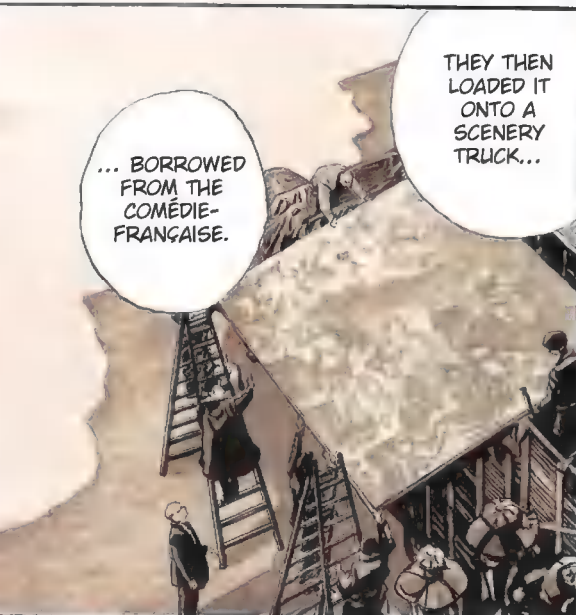
HURRY!!



IN
HERE...

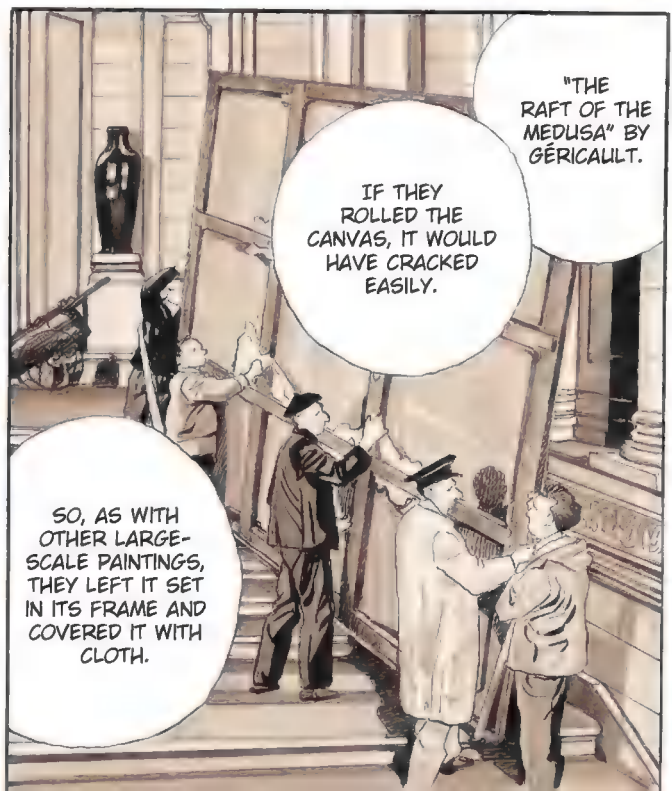
... HUNG ONE
OF THE LARGEST
PAINTINGS IN THE
LOUVRE.

SEVEN
METERS WIDE
AND FIVE
METERS HIGH.



... BORROWED
FROM THE
COMÉDIE-
FRANÇAISE.

THEY THEN
LOADED IT
ONTO A
SCENERY
TRUCK...



"THE
RAFT OF THE
MEDUSA" BY
GÉRICAUT.

IF THEY
ROLLED THE
CANVAS, IT WOULD
HAVE CRACKED
EASILY.

SO, AS WITH
OTHER LARGE-
SCALE PAINTINGS,
THEY LEFT IT SET
IN ITS FRAME AND
COVERED IT WITH
CLOTH.

... BUT THEN
RAN INTO TROUBLE
IN FRONT OF THE
VERSAILLES TOWN
HALL.

THE
TRANSPORT
TEAM'S TRIP
SEEMED TO
BE GOING
SMOOTHLY...

GZZT GZZT

AAH!

WHOA!

WHAT'S
WRONG?!

WHAT JUST
HAPPENED?!

THEY'RE
SHOR-
TING!

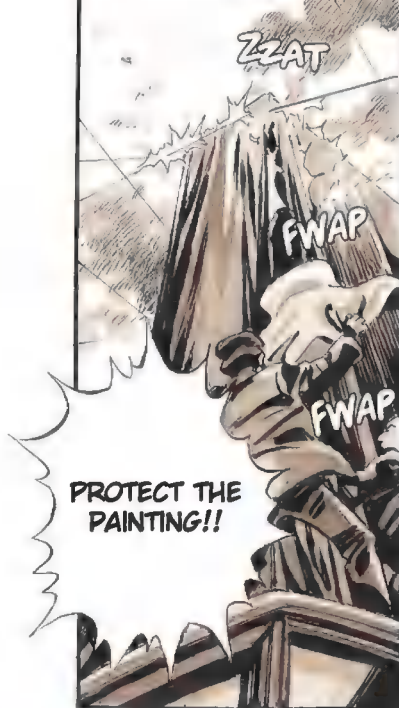
LOOK
OUT!!

GET AN
ELECTRICIAN,
NOW!!

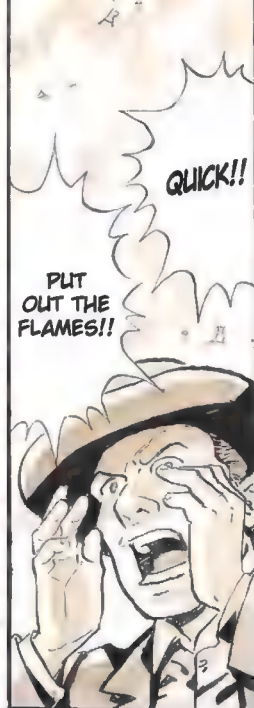
THE
CANVAS IS
TOUCHING
THE POWER
LINES!!

OH,
NO!

GZZT
ZZAT
BZZT



PROTECT THE
PAINTING!!



PUT
OUT THE
FLAMES!!



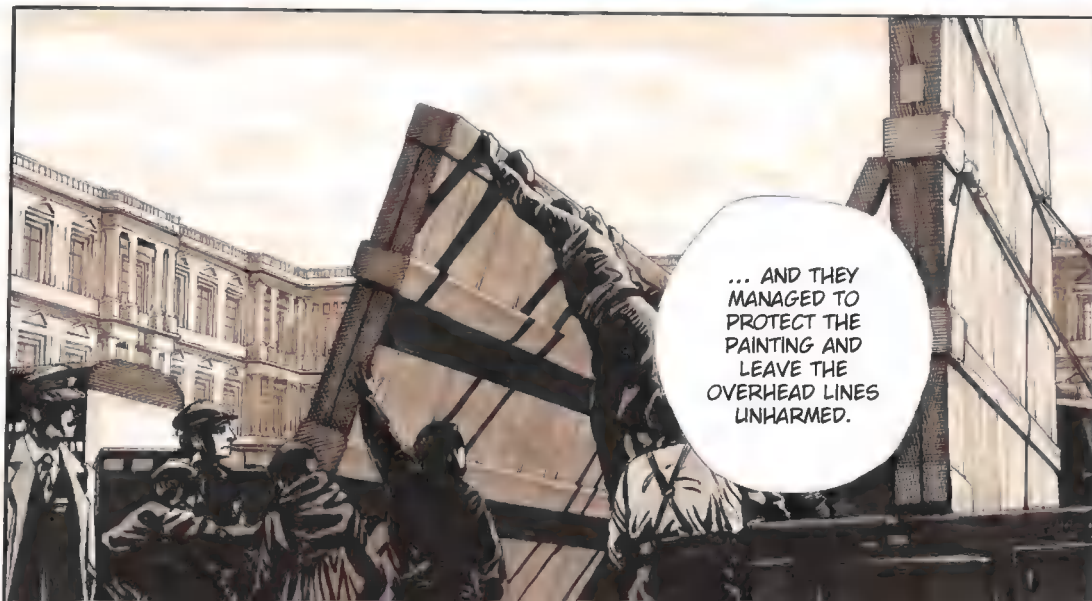
WHAT
ARE YOU
DOING?!
YOU'RE
GOING TO
START A
MAJOR
FIRE!!



... THE POWER
LINES WERE
HOISTED AND
REPAIRED...

FORTUNA-
TELY...

... THANKS TO
THE ELECTRICIAN
ARRIVING SO
QUICKLY...



... AND THEY
MANAGED TO
PROTECT THE
PAINTING AND
LEAVE THE
OVERHEAD LINES
UNHARMED.



AS A
RESULT, "THE
RAFT OF THE
MEDUSA"...

... DID NOT GO
TO CHAMBORD
AS PLANNED...



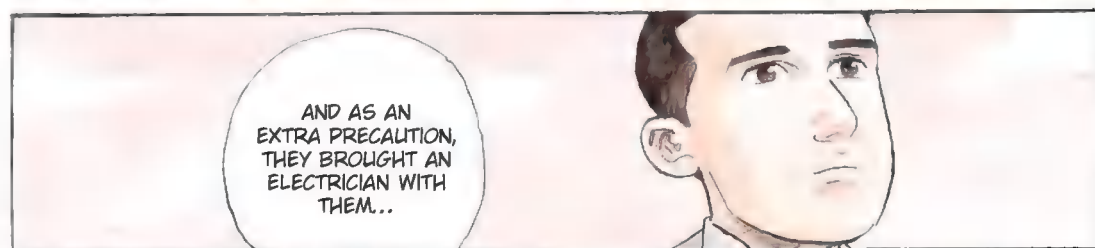
... BUT WAS
TAKEN TO THE
PALACE OF
VERSAILLES AND
PUT IN A BOMB
SHELTER.



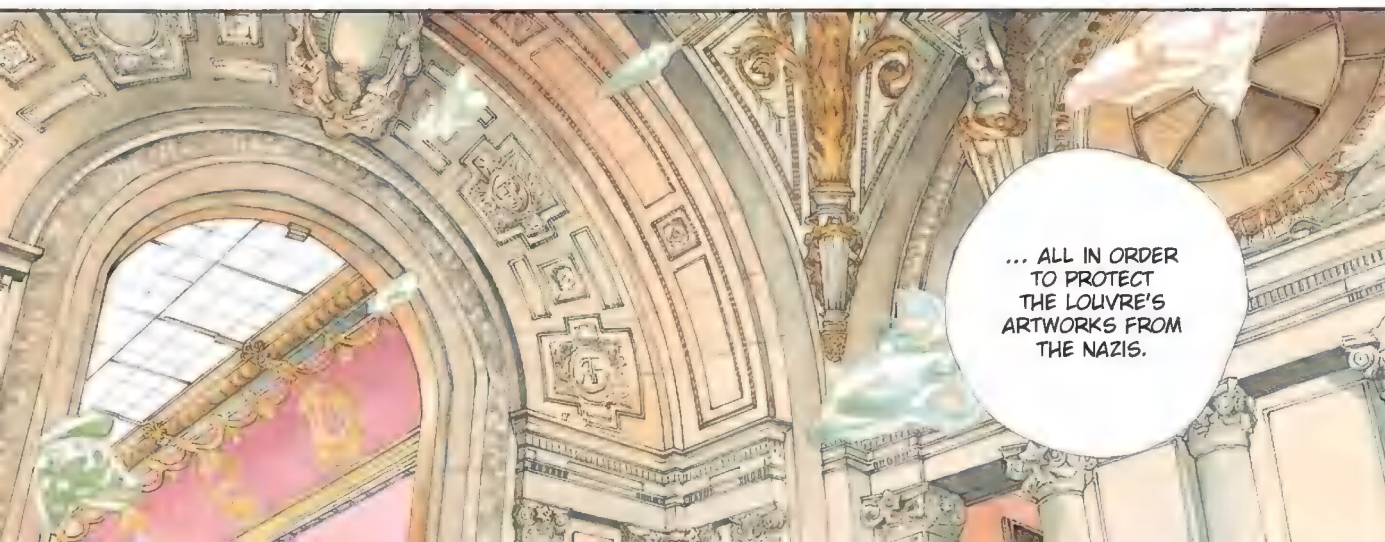
... AND THEY
WOULD CAREFULLY
PLAN OUT THEIR
JOURNEY BEFORE
TRANSPORTING
THE ART.

WHEN
TRANSPORTING
LARGE PAINTINGS,
THEY CHECKED AHEAD
OF TIME FOR ELECTRIC
POWER LINES AND
LOW BRIDGES...

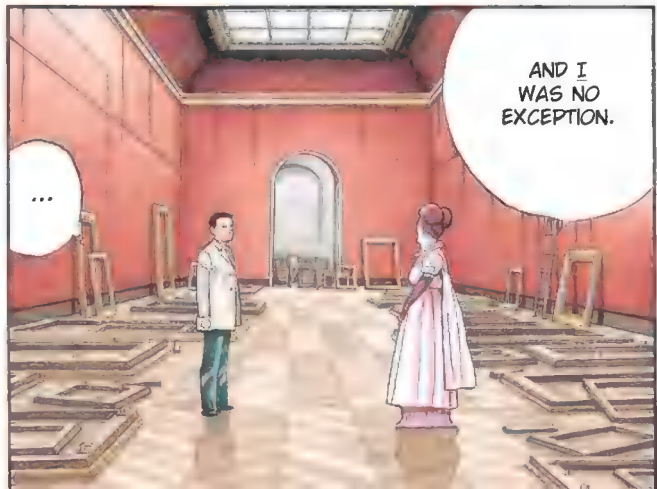
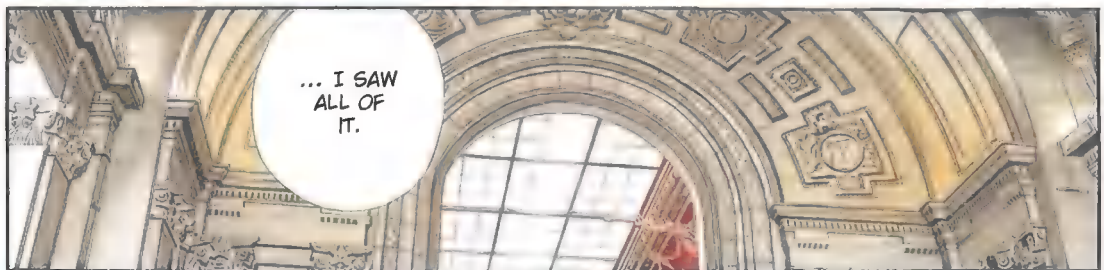
THEY
LEARNED
A LESSON
FROM THIS.



AND AS AN
EXTRA PRECAUTION,
THEY BROUGHT AN
ELECTRICIAN WITH
THEM...



... ALL IN ORDER
TO PROTECT
THE LOUVRE'S
ARTWORKS FROM
THE NAZIS.







IT
CAN'T BE
HELPED.

WHAT DO
WE DO...

... SIR?

THERE'S
NO WAY TO
PROTECT IT
EXCEPT TO
RELOCATE IT.

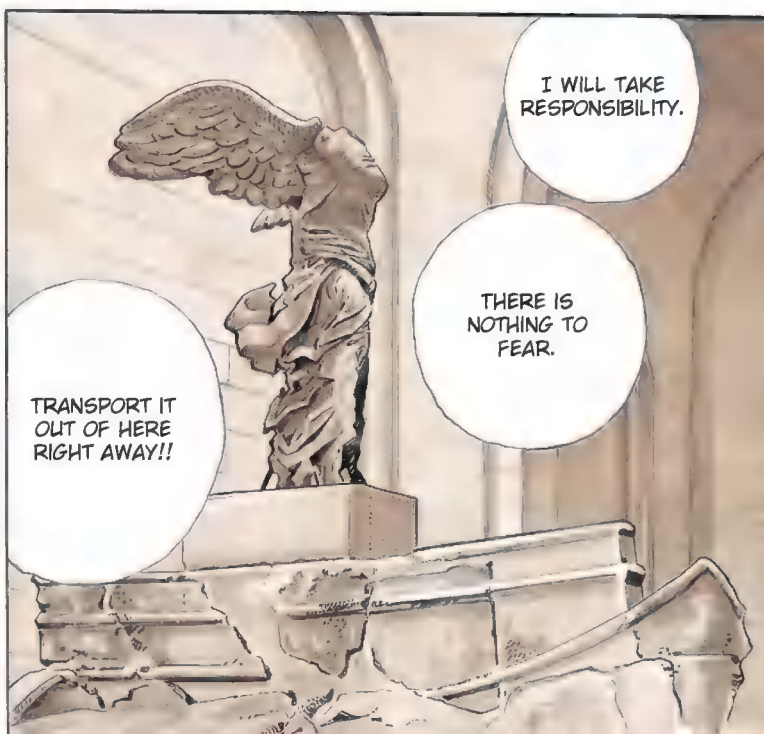
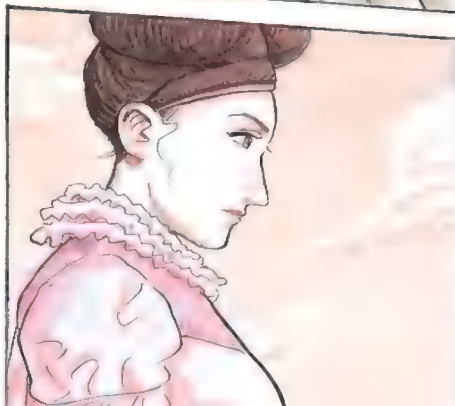
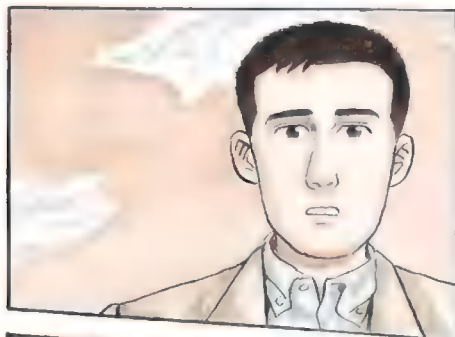


IT MUST NEVER
BE ALLOWED TO
FALL INTO THE
HANDS OF THE
NAZIS!!

THIS
STATUE IS
THE LOUVRE'S
SYMBOL OF
VICTORY!



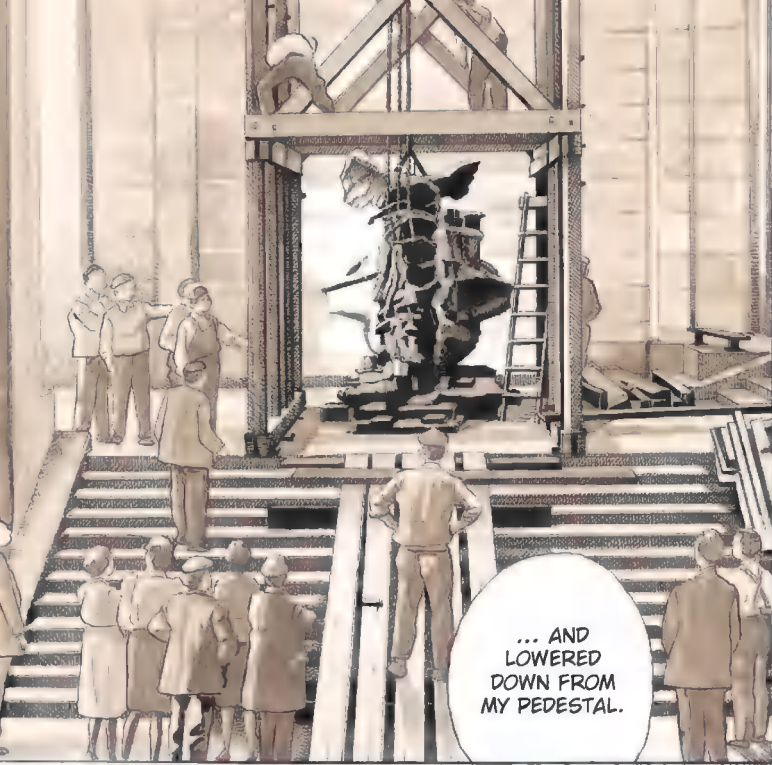
I WILL
PIT MY LIFE
AGAINST HER
PROTECTION!!



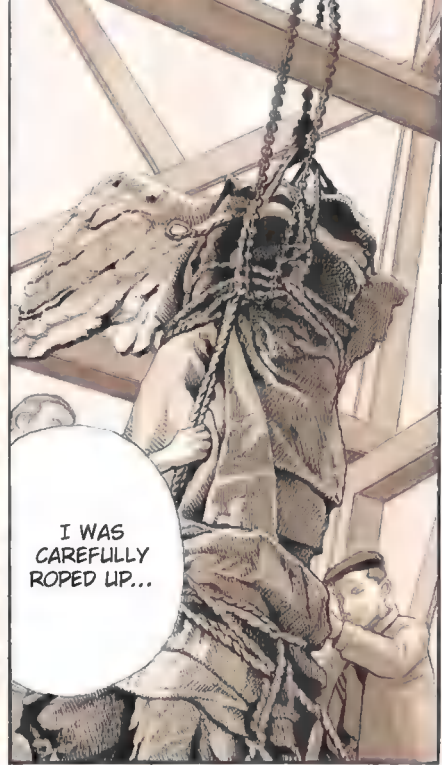
I WILL TAKE
RESPONSIBILITY.

THERE IS
NOTHING TO
FEAR.

TRANSPORT IT
OUT OF HERE
RIGHT AWAY!!



... AND
LOWERED
DOWN FROM
MY PEDESTAL.



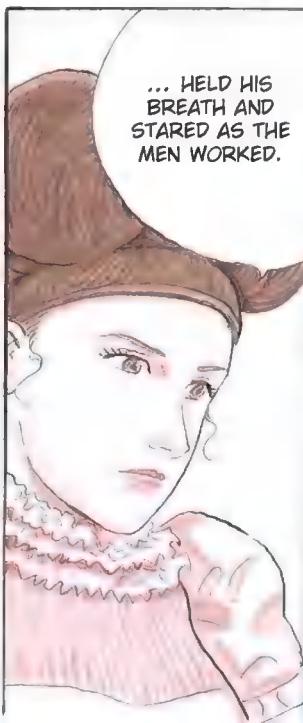
I WAS
CAREFULLY
ROPED UP...



MUCH TIME WAS
SPENT CONNECTING
THE FRAGMENTS
BACK TOGETHER
WITH GYPSUM
PLASTER.

... HAD BEEN
PUT TOGETHER
FROM THOUSANDS
OF PIECES OF
EXCAVATED
MARBLE.

MY
BODY...



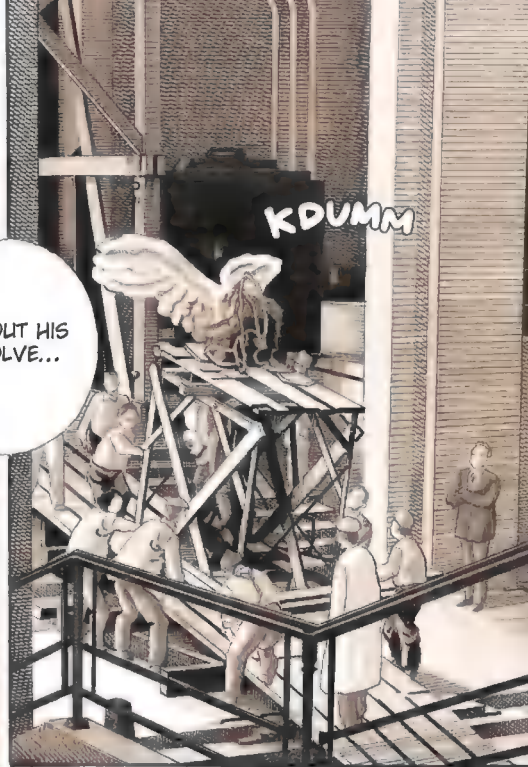
... HELD HIS
BREATH AND
STARED AS THE
MEN WORKED.



THE
SLIGHTEST
MISTAKE...

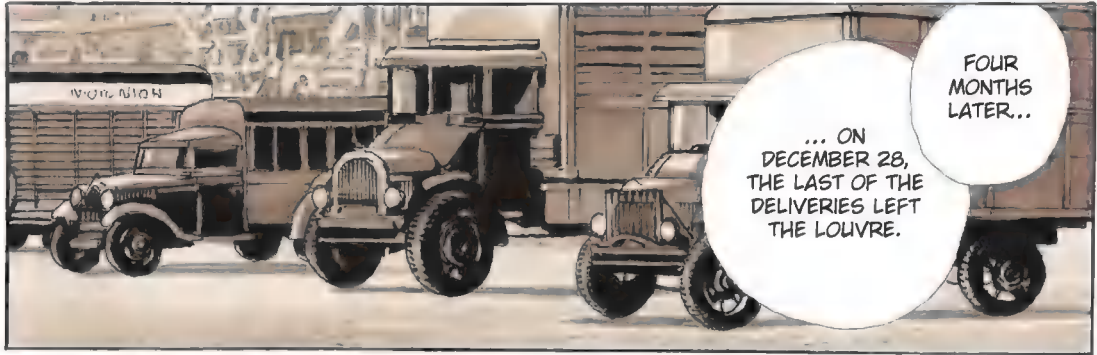
... AND
I WOULD
SHATTER INTO
RUBBLE.

SO
JAUJARD...



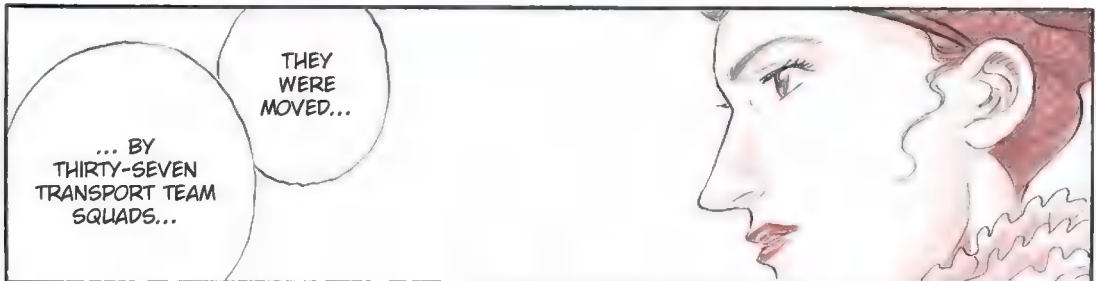


ON AUGUST
28, 1939, THE
FIRST UNIT OF
TRANSPORT
TEAMS SETS
OFF.



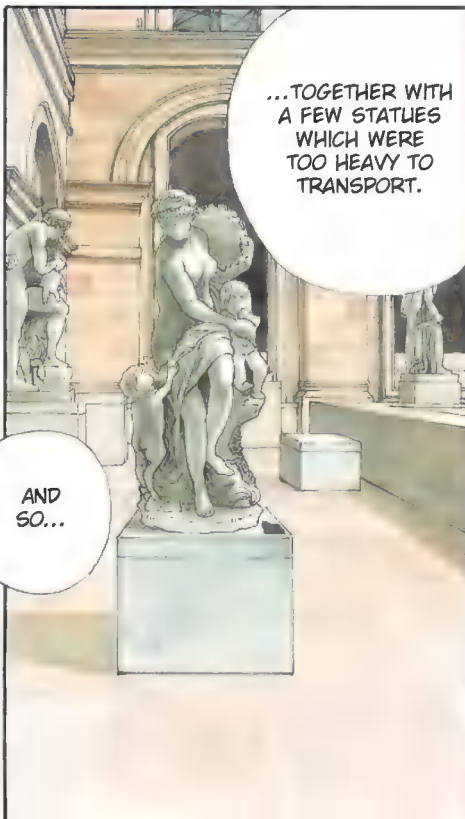
FOUR
MONTHS
LATER...

... ON
DECEMBER 28,
THE LAST OF THE
DELIVERIES LEFT
THE LOUVRE.



THEY
WERE
MOVED...

... BY
THIRTY-SEVEN
TRANSPORT TEAM
SQUADS...



...TOGETHER WITH
A FEW STATUES
WHICH WERE
TOO HEAVY TO
TRANSPORT.

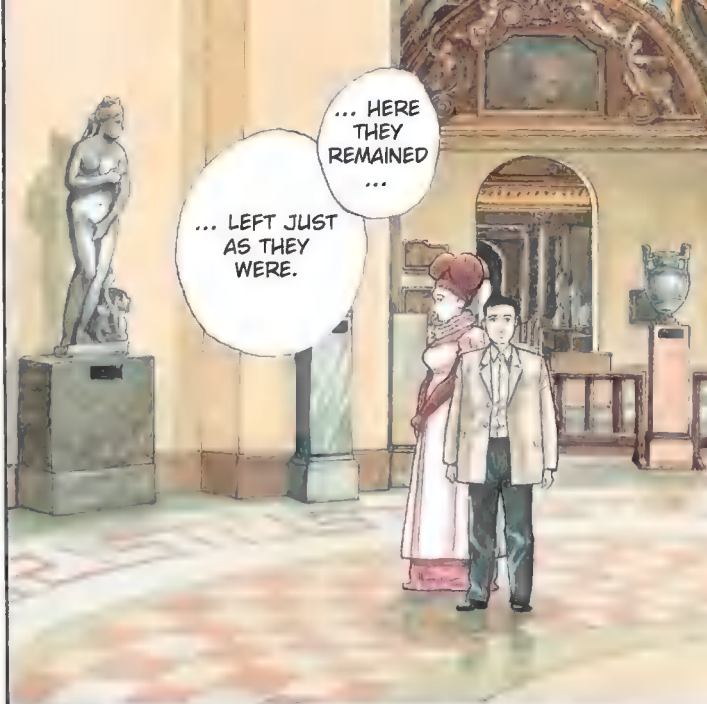
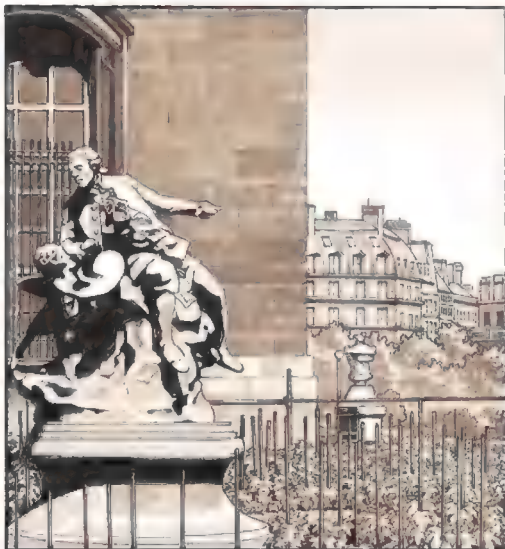
AND
SO...



... OF FIVE TO
EIGHT TRUCKS
EACH.

AND, THOUGH
THERE WERE
VERY FEW, ...

...THOSE
PAINTINGS WHICH
WERE NOT
REMOVED WERE
LEFT IN THE
BASEMENT...



THEN, ABOUT
FIVE MONTHS
LATER...



... THE GERMANS
COMMENCED THEIR
ADVANCE WESTWARD.
IN JUNE THEY
REACHED THE RIVER
SOMME.

SWEPT
AWAY BY THE
GERMAN ARMY'S
BLITZKRIEG...

... THE FRENCH
GOVERNMENT
FLED PARIS.



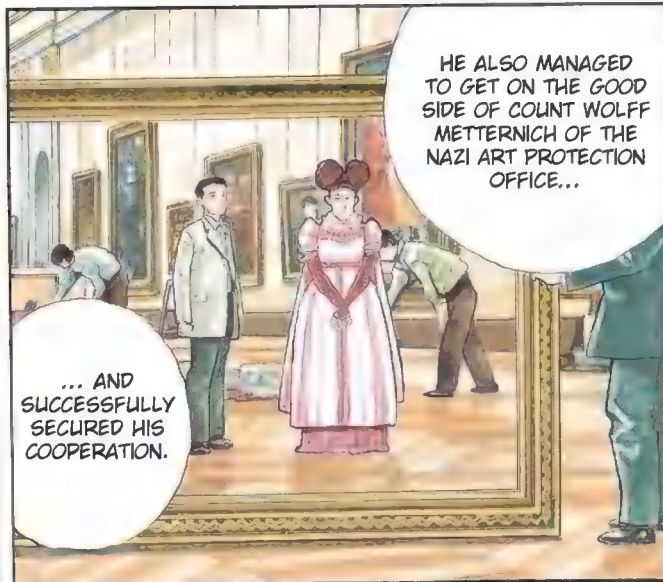


AND SO
JAUJARD...

... GAVE
ORDERS FOR
THE ARTWORKS
TO BE MOVED
FURTHER
SOUTHWEST.



JAUJARD'S
METICULOUSNESS
AND DARING, AND HIS
READY DETERMINATION
BROUGHT MUCH
GOOD LUCK.



HE ALSO MANAGED
TO GET ON THE GOOD
SIDE OF COUNT WOLFF
METTERNICH OF THE
NAZI ART PROTECTION
OFFICE...

... AND
SUCCESSFULLY
SECURED HIS
COOPERATION.



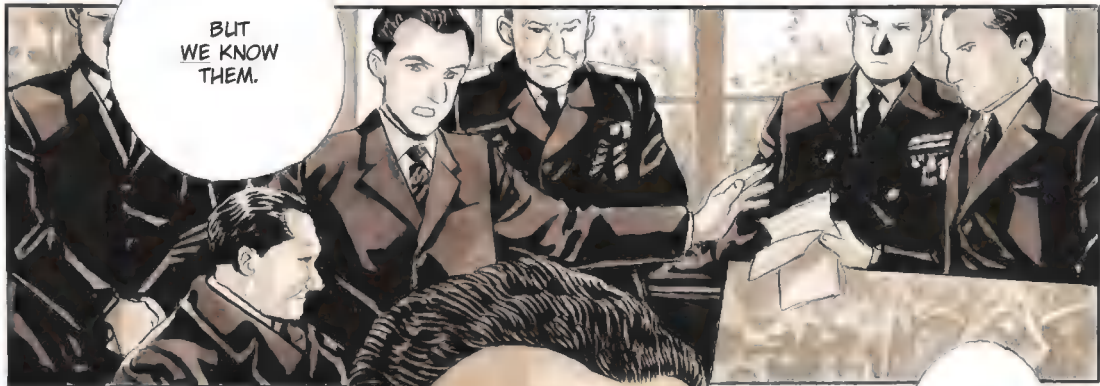
IN THIS
WAY...

... MANY OF
THE LOUVRE'S
ARTWORKS WERE
SAVED FROM
PLUNDERING.



HOW-
EVER...

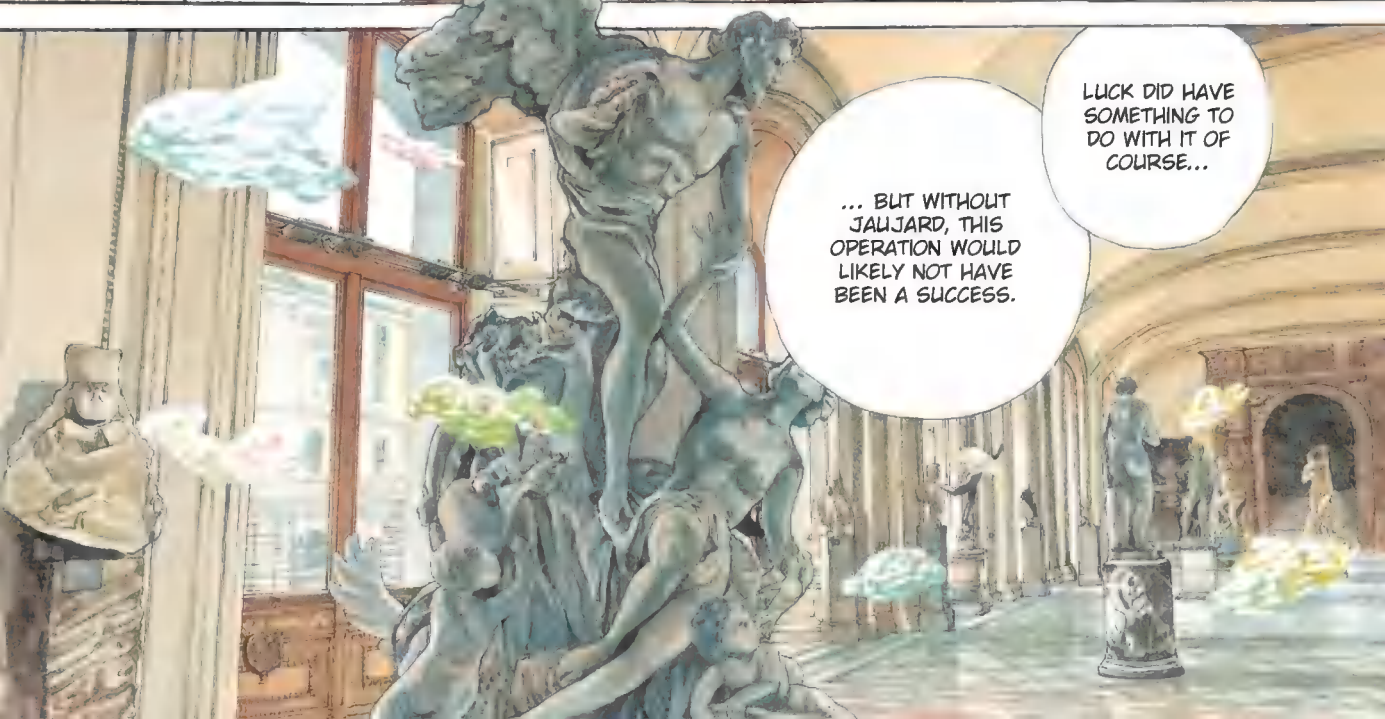
... THESE
EXPLOITS REMAIN
NOT VERY WELL
KNOWN.



BUT
WE KNOW
THEM.

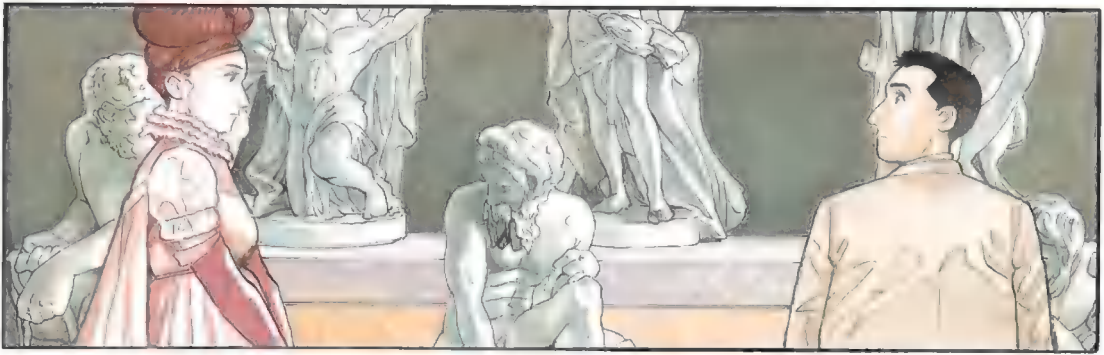
HE
WAS NOT
COWED ...

... BY THE
MANY NAZI
THREATS.



LUCK DID HAVE
SOMETHING TO
DO WITH IT OF
COURSE...

... BUT WITHOUT
JAUJARD, THIS
OPERATION WOULD
LIKELY NOT HAVE
BEEN A SUCCESS.



GUARDIANS
OF THE
LOUVRE...

...AND
YOU, WINGED
VICTORY OF
SAMOTHRACE...

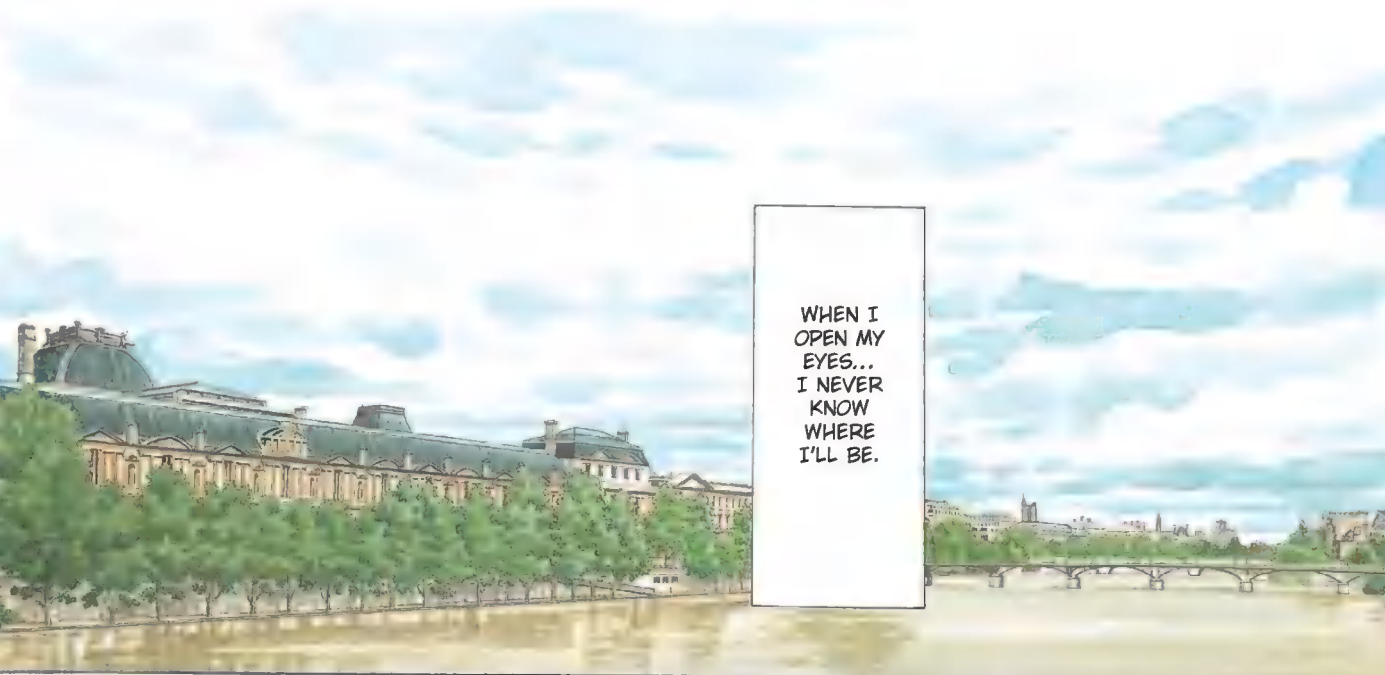


THANK
YOU...

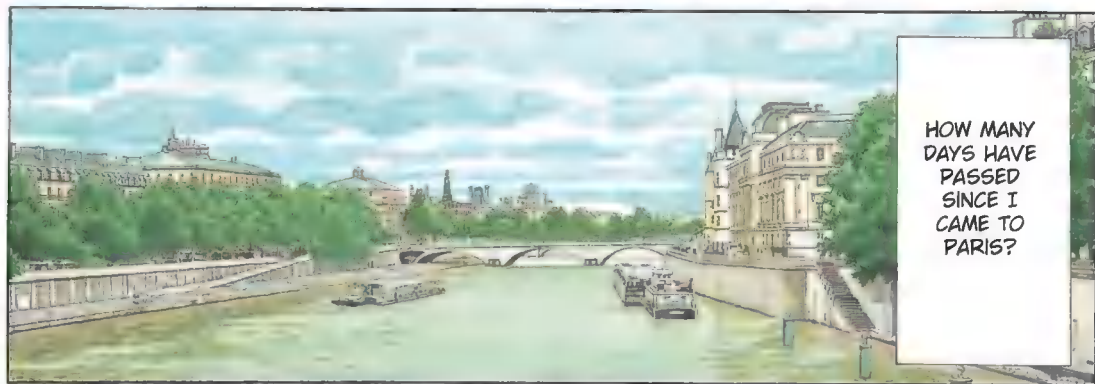




FINAL CHAPTER
TRAVELER IN A PALACE OF A THOUSAND YEARS



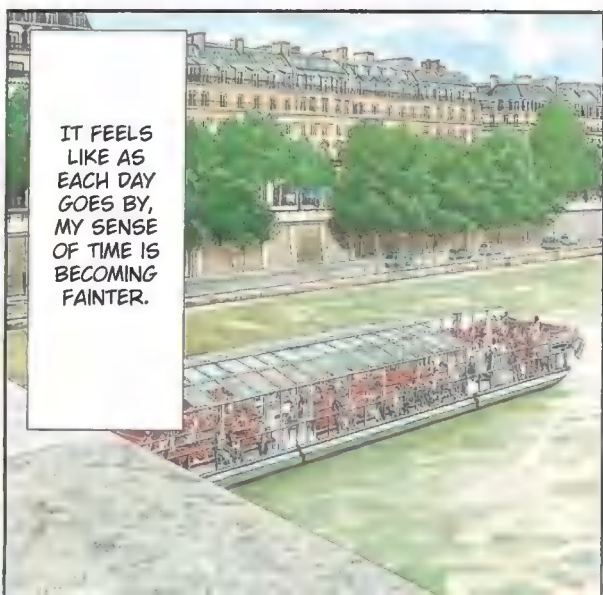
WHEN I
OPEN MY
EYES...
I NEVER
KNOW
WHERE
I'LL BE.



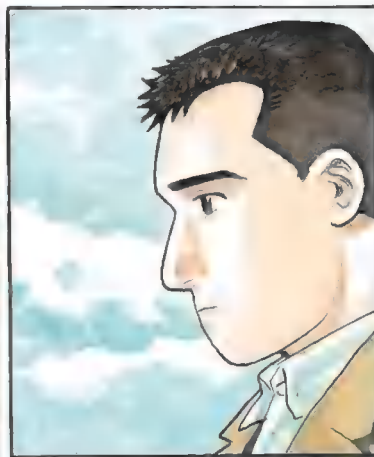
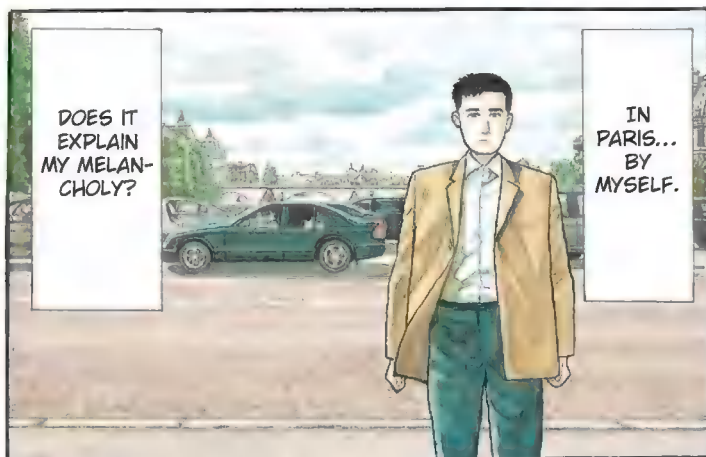
HOW MANY
DAYS HAVE
PASSED
SINCE I
CAME TO
PARIS?



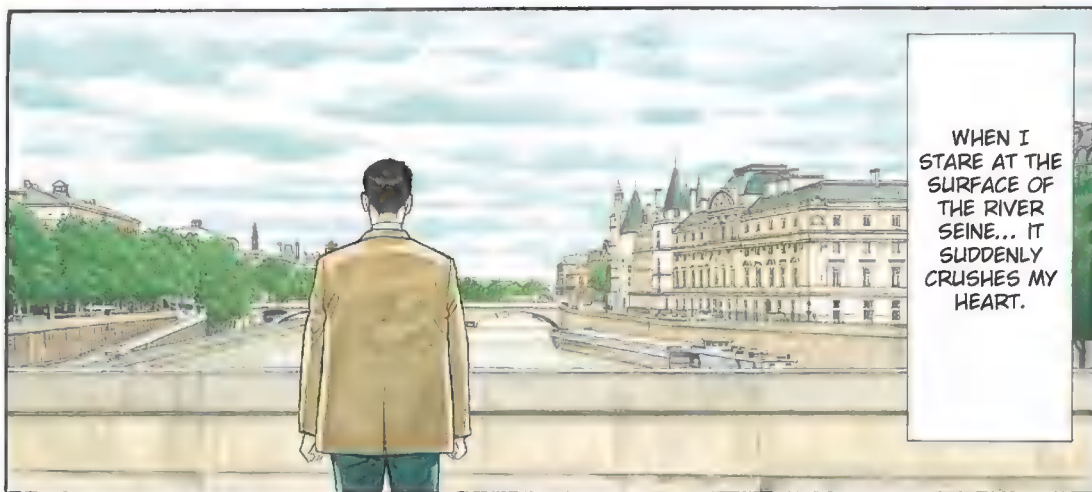
I'M
LOSING
ALL
SENSE
OF THE
BOUNDARIES
OF THE
DAYS.



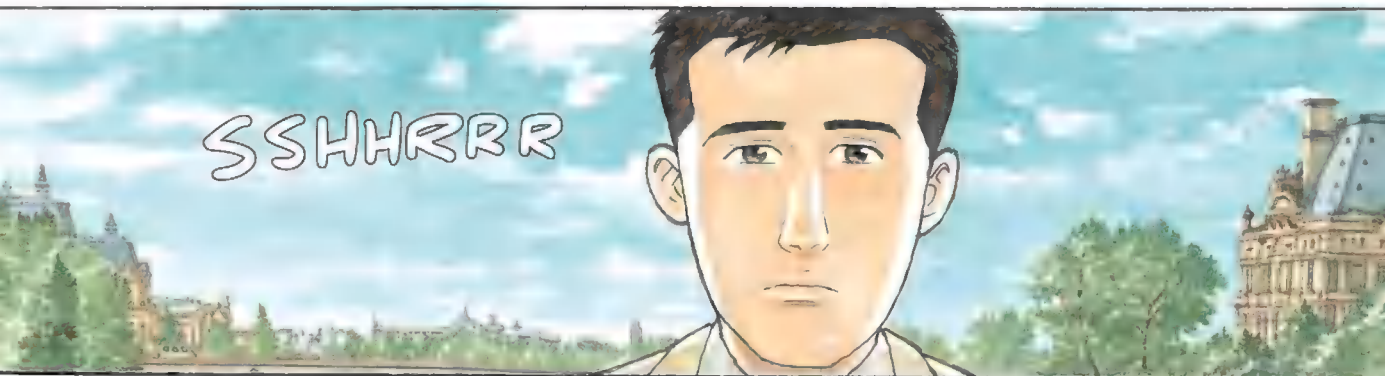
IT FEELS
LIKE AS
EACH DAY
GOES BY,
MY SENSE
OF TIME IS
BECOMING
FAINTER.



SSHRRRR



SSHRRRR





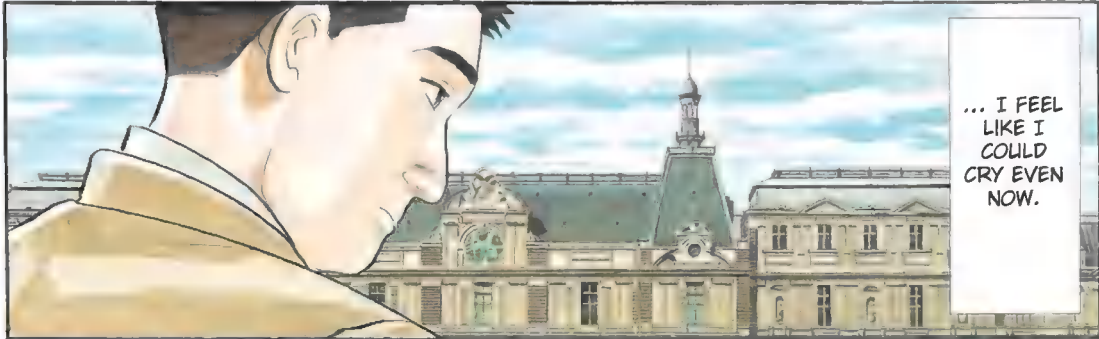
THE
ACCIDENT...

IT'S BEEN
MORE THAN
THREE YEARS
SINCE IT
HAPPENED.



WHEN
I THINK
OF MY
WIFE...

WHAT
I LOST
WAS TOO
GREAT.



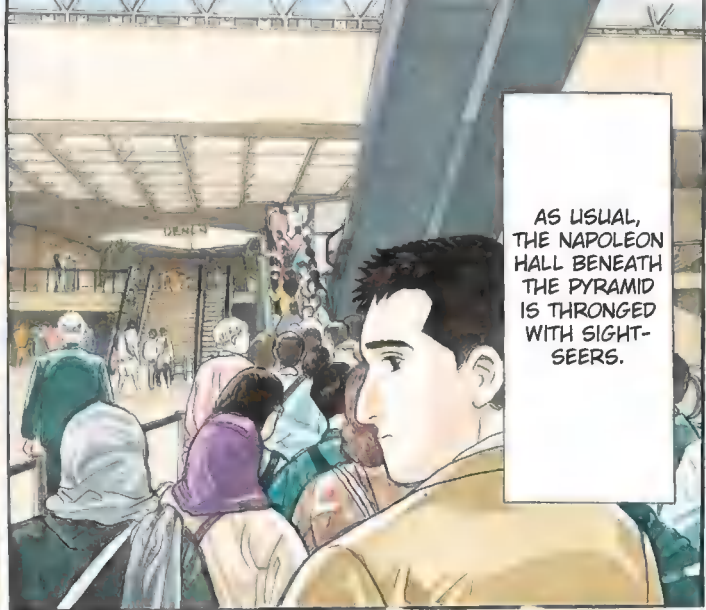
... I FEEL
LIKE I
COULD
CRY EVEN
NOW.



FIVE DAYS
ALREADY?

I HAVE
TO TAKE THE
FLIGHT HOME
TOMORROW
NIGHT.

MY MUSEUM
TOUR ENDED UP
BEING JUST OF
THE LOUVRE.



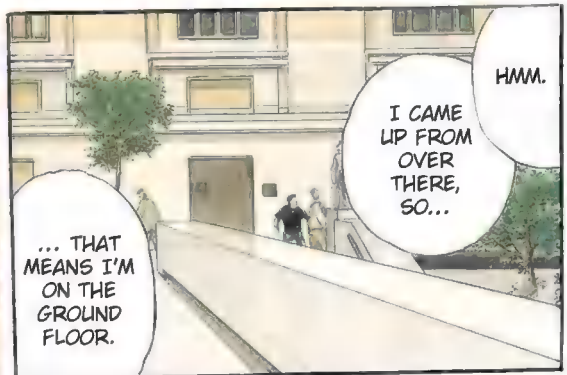
AS USUAL,
THE NAPOLEON
HALL BENEATH
THE PYRAMID
IS THROGGLED
WITH SIGHT-
SEERS.



WHERE...

... AM I?

GETTING
HUNGRY.



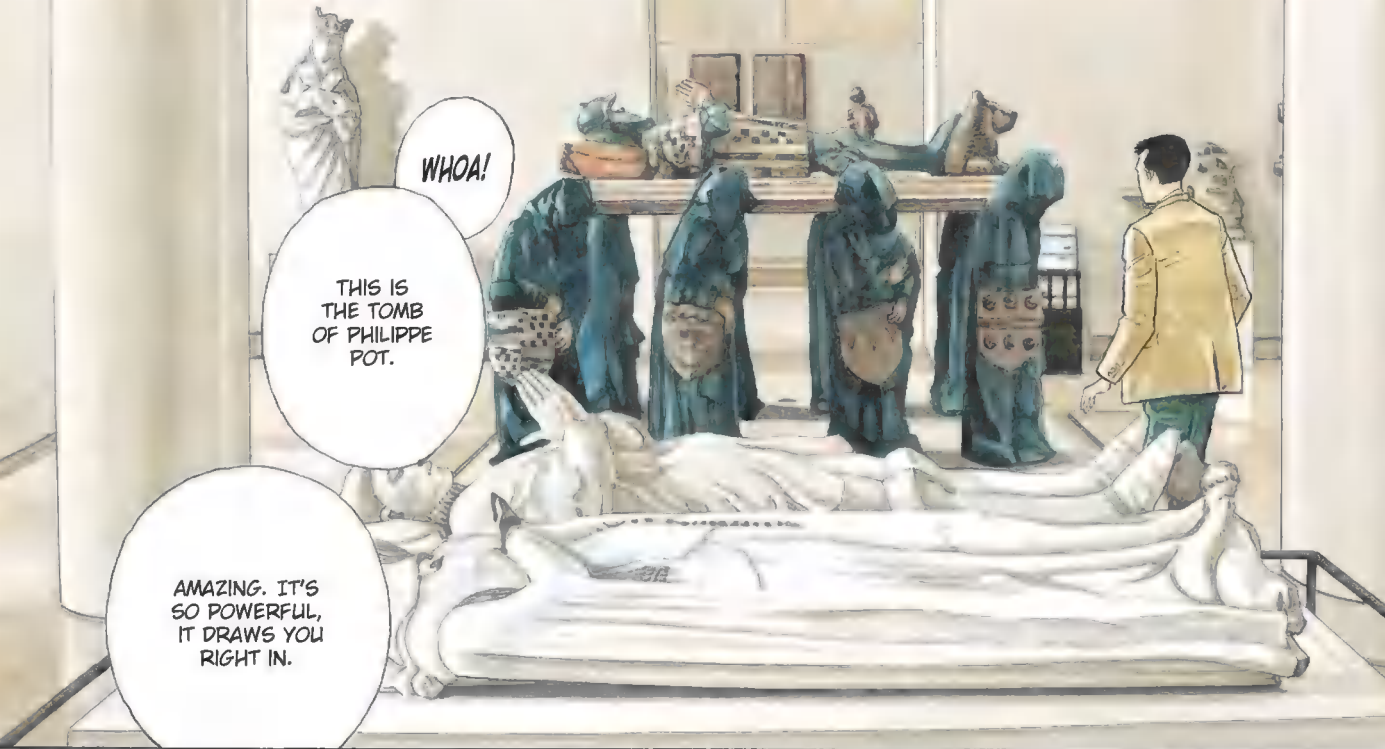
HMM.

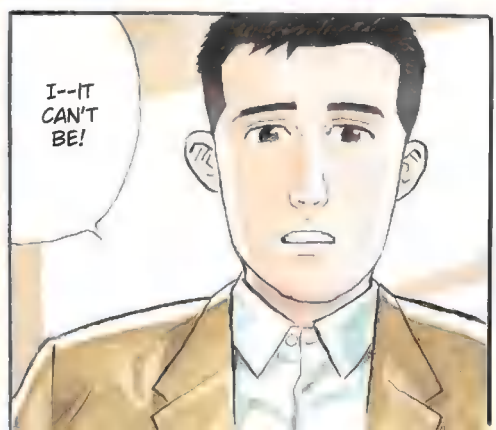
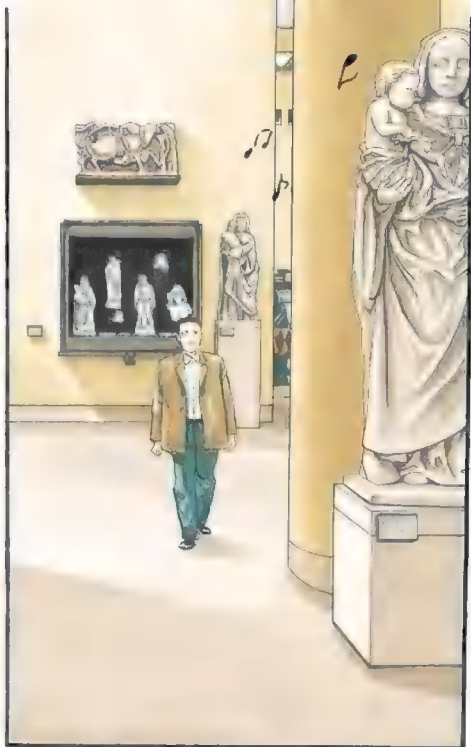
I CAME
UP FROM
OVER
THERE,
SO...

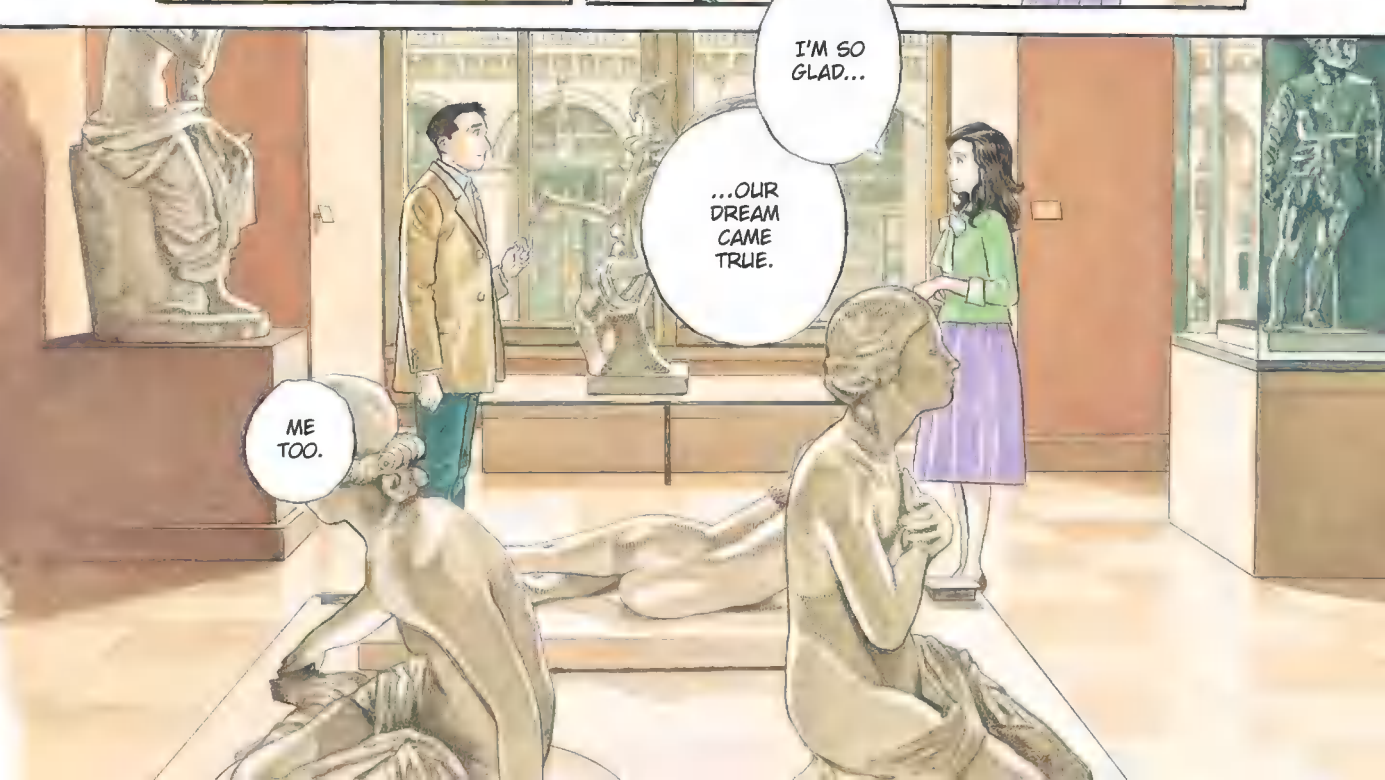
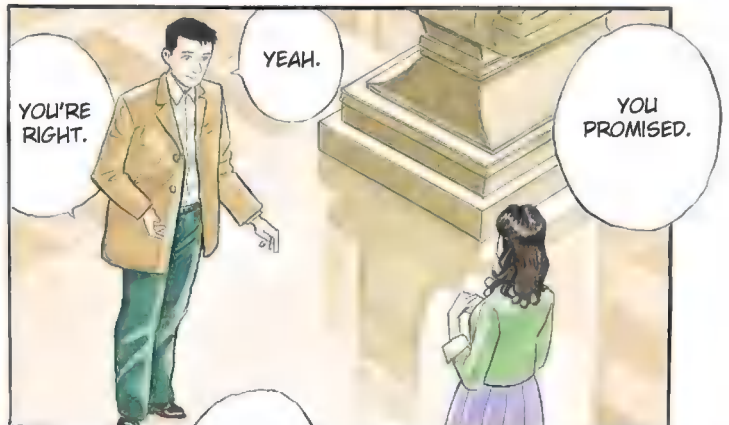
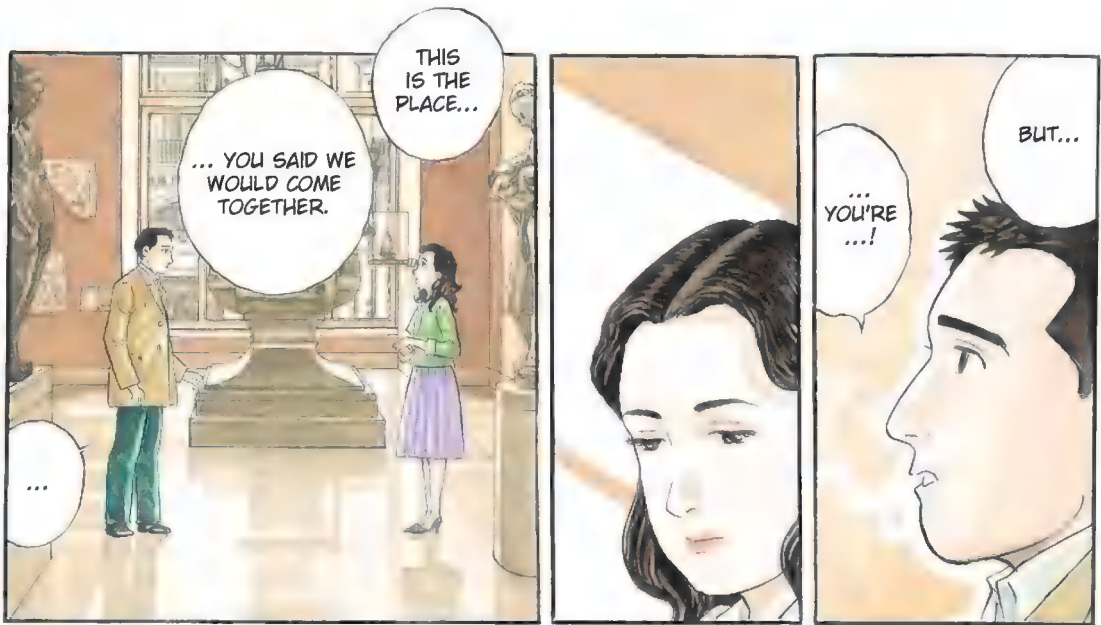
... THAT
MEANS I'M
ON THE
GROUND
FLOOR.

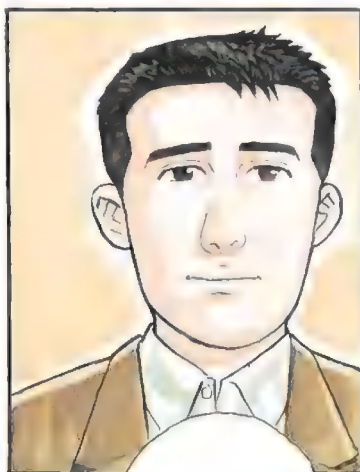
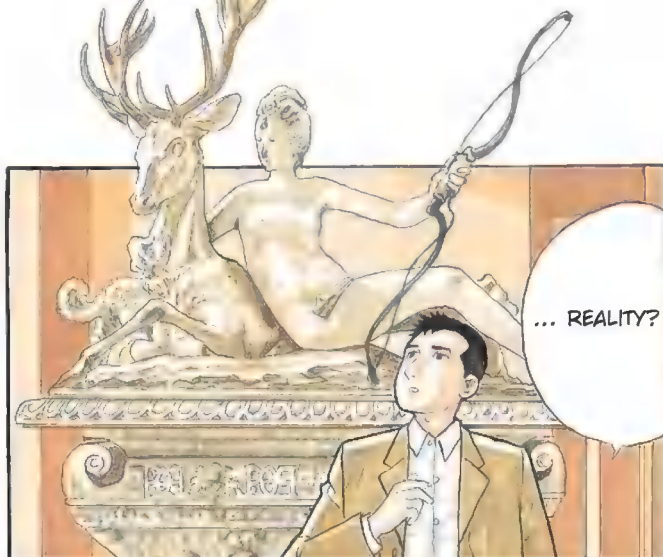


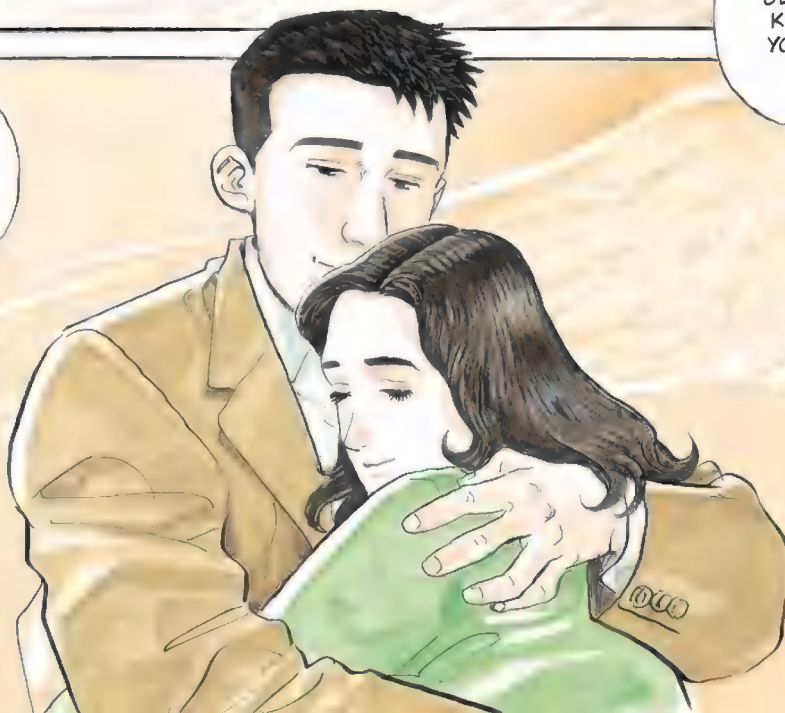
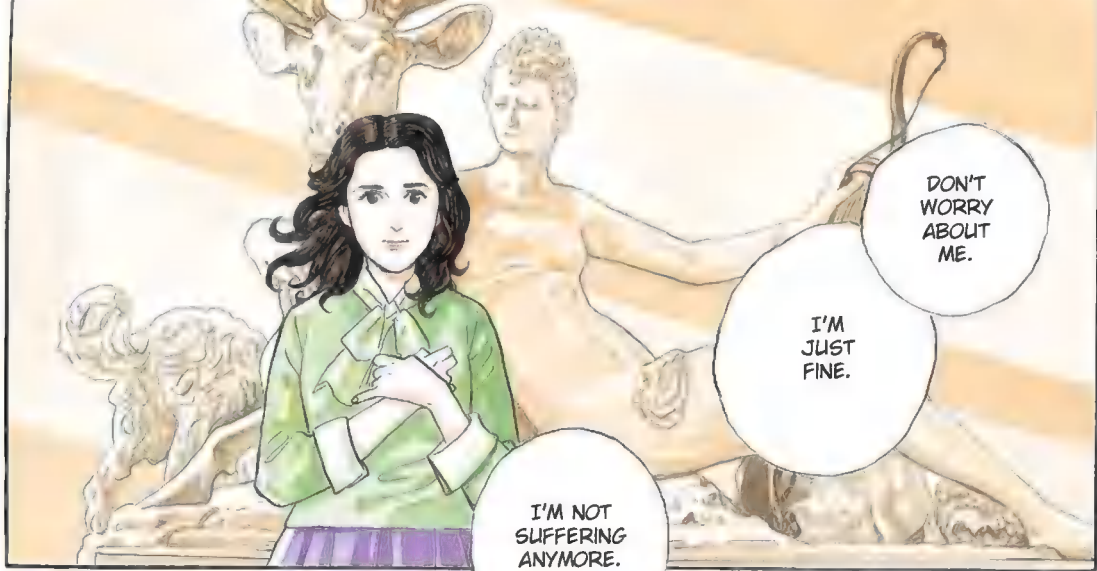
THE SULLY
WING'S ANCIENT
EGYPTIAN ART,
THEN.









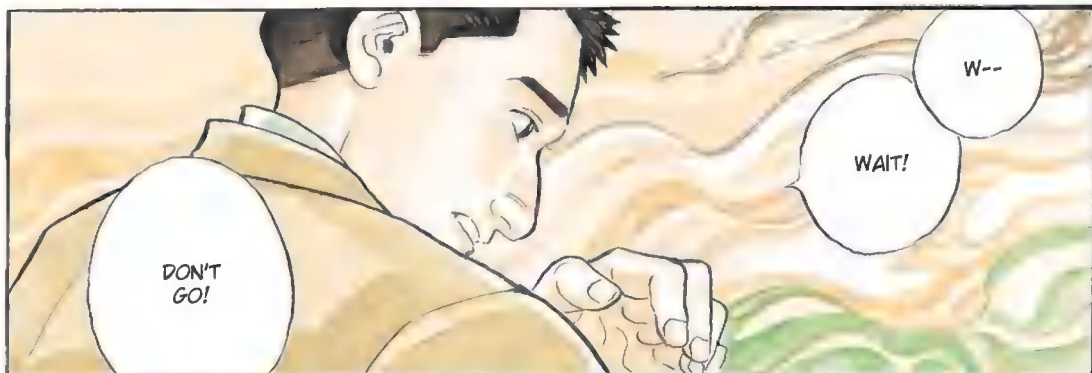




NOOOO...!



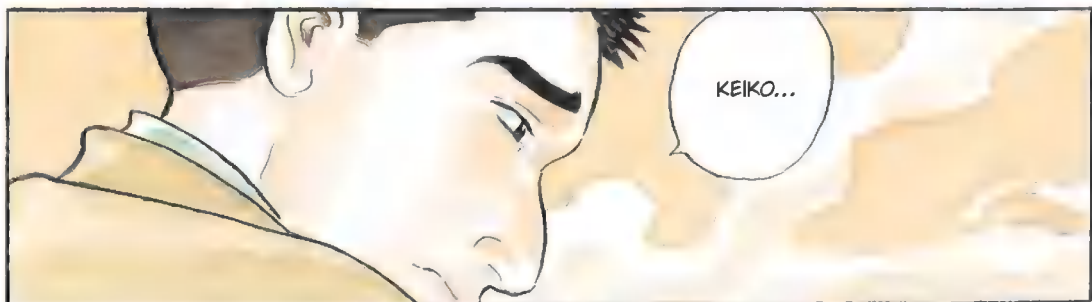
AH...!



DON'T
GO!

WAIT!

W--



KEIKO...



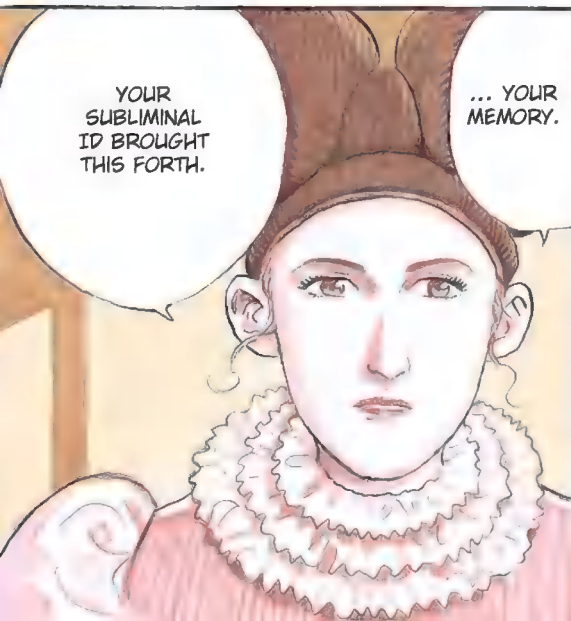
OOOH...!

... AND
HAPPY.



LIVE.

BE
STRONG...



... YOUR
MEMORY.

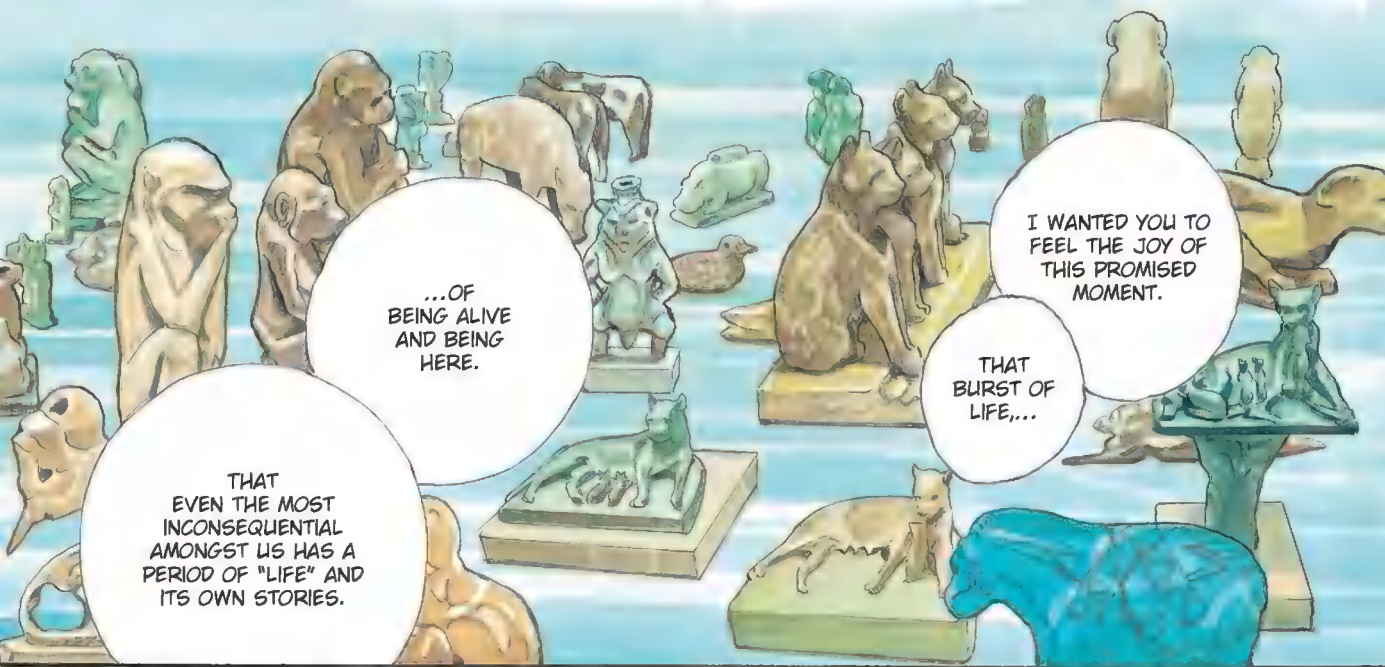
THIS IS AN IMAGE
DEEP WITHIN
YOUR
STRONG
CONSCIOUS-
NESS,...

NO.

SO...

... ONE
OF YOUR
TRICKS
AGAIN?





...OF
BEING ALIVE
AND BEING
HERE.

I WANTED YOU TO
FEEL THE JOY OF
THIS PROMISED
MOMENT.

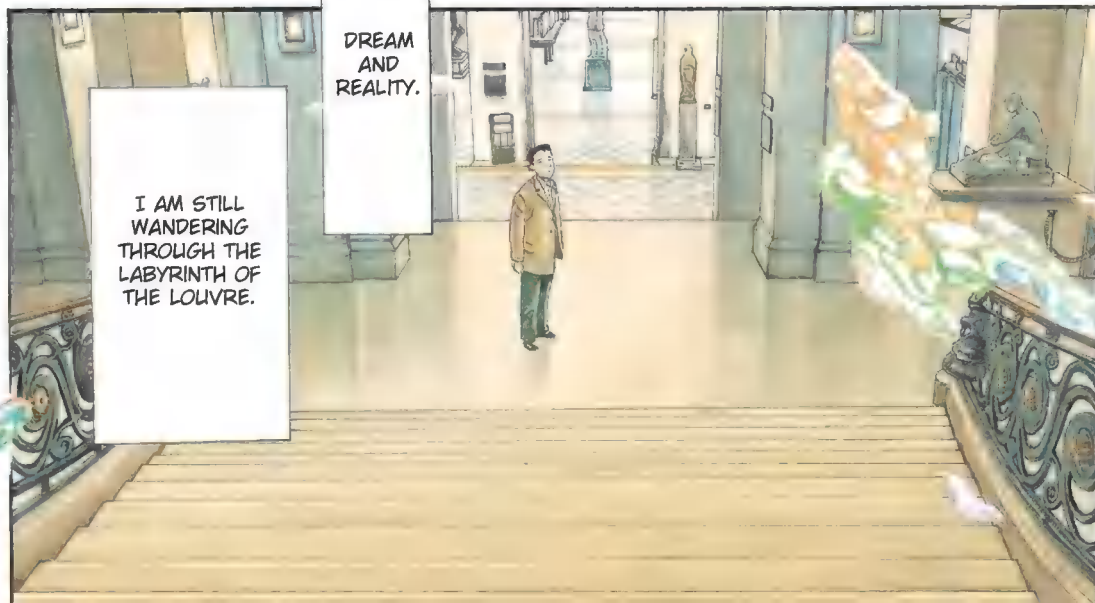
THAT
BURST OF
LIFE,...

THAT
EVEN THE MOST
INCONSEQUENTIAL
AMONGST US HAS A
PERIOD OF "LIFE" AND
ITS OWN STORIES.



WHAT YOU
WERE GIVEN
TO SEE...

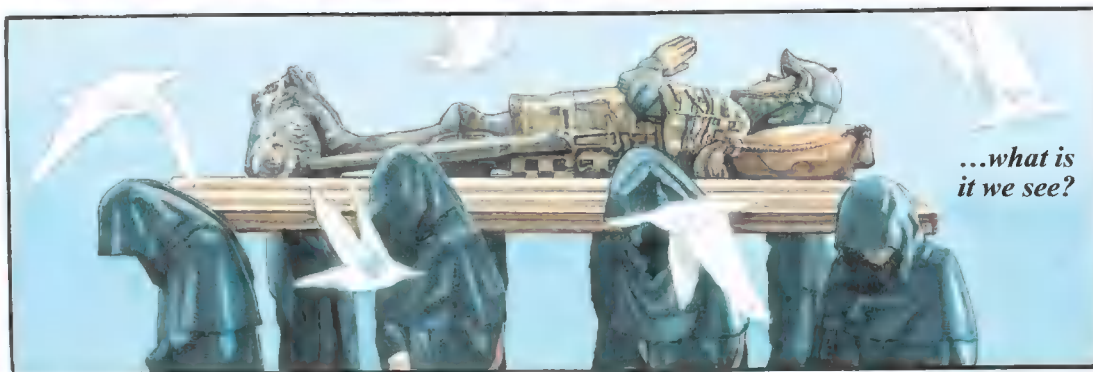
...IS A REQUIEM
FOR THE SPIRITS
LIVING WITHIN
EACH THING.



DREAM
AND
REALITY.

I AM STILL
WANDERING
THROUGH THE
LABYRINTH OF
THE LOUVRE.

*In dreams,
in reality, in
fantasy...*



*...what is
it we see?*



*What loving
empathy?*

*What a dream
it is...*

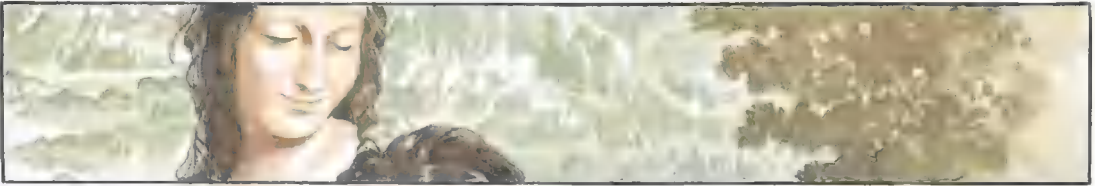
*...that binds my
heart and does
not leave.*





I
HAVE MET
VARIOUS
PEOPLE.

I HAVE
BRUSHED
PAST
VARIOUS
AGES.



I HAVE BEEN
FLOORED BY
LEONARDO
DA VINCI'S
GRANDEUR.



THIS
WONDROUS
MAZE...





...THIS PALACE OF THE LOUVRE, IS INHABITED BY GUARDIANS.



Jean-Baptiste Corot (1796-1875)
Souvenir de Mortefontaine (Recollection of Mortefontaine), Salon of 1864
 Oil on canvas, 25.5" x 35"

Paris, Musée du Louvre, Department of Paintings, M.I. 692 bis
 © Musée du Louvre, dist. RMN/Angele Dequier.

Jean-Baptiste Camille COROT (1796-1875)

"Mr. Corot stands at the head of the modern school of landscape painting."

(Baudelaire, Salon of 1845)

A major painter whose work was recognized only tardily and with a mixed reaction in his native land, Corot encountered a much less tepid welcome in Japan. Evidence of such was the complete engagement with and profound understanding of him by the then-young, unknown writer Roka —himself an amateur landscape painter— at a time when only a few of Corot's canvases had been exhibited in Japan.

From Corot's influence in the emergence of an even wider landscape movement (where the Japanese perception of art history includes Impressionism and what follows in a natural continuity), this enthusiasm from so afar for the great French landscape painter is also linked within the context of art history of the Far East, in which landscape painting —designated under the generic term of "mountain and water painting"— constitutes in and of itself an inescapable register, greatly preceding that of the West, where "the invention of the landscape" occurs after several centuries of representation focused, above all else, on the human figure.

Antonio FONTANESI (1818-1882)

An Italian landscape painter. Beginning in 1869, he teaches landscape painting at Turin's Accademia Albertina before departing for Japan where, from 1876 to 1878, he introduces the teaching of oil painting at the Technical Fine Arts School.

He is, thus, one of the many foreign advisors and educators recruited by the Meiji government in the assumed design of acquiring training from the school of the West in domains of knowledge, be they technical, scientific, legal or artistic: it is thanks to this educational effort, in its amplitude, depth, and rapidity, that Japan would avoid the colonization suffered by the rest of the Asian continent.

Founded in 1876, the Technical Fine Arts School introduces the study of the human body from living models and systematic work from nature in landscape depiction. Familiar with the work of French painters, Fontanesi refers to Corot and Millet in his teaching.

Subsequently, Tokyo's School of Fine Arts (founded in 1887) will encourage copying works from different schools and will introduce a new idea —unknown to traditional Japanese painting— whereby students were to cultivate their originality.

Reference: Christophe Marquet. "The Evolution of Teaching of Painting in the Second Half of the 19th Century," in Annick Horiuchi, ed., *Education in Japan and China. Elements of History*, Paris: Les Indes savants/Université Paris 7-Diderot Greja, colle. "Études japonaises," vol. 2, 2006.

Vincent VAN GOGH (1853-1890)

"We like Japanese painting, we've been subjected to its influence; all the Impressionists have that in common."

(Vincent Van Gogh, letter to his brother Theo)

The ultimate example of the "cursed artist," Van Gogh very soon attracts the interest of Japanese painters and artistic circles. His unhappy fate, the purity of his approach, and his posthumous recognition no doubt feed into in this considerable and, in certain respects, rather superficial infatuation.

The very keen interest that Van Gogh manifests over the years for the graphic arts of Japan, his attentive study of composition among artists such as Hiroshige or Hokusai, as well as the lessons he was able to learn in his own conception of art constitutes an undeniable link with Japan at the formal level. In other words, if this painter's work affected the Japanese public so much, no doubt it is because Van Gogh had accorded a great importance to Japanese pictorial motifs from which he was able to derive profoundly innovative formal lessons for the history of Western art. As often in aesthetic matters (and the welcome the West shows for an artist such as Jirô Taniguchi is proof of it in its own way), it sometimes happens that, outside of its own country, an artist's work encounters a kind of familiarity, like the fruit of a world vision itself imbued with foreign perceptions or sensibilities.

Reference: Exhibition catalog "Van Gogh, dreams of Japan" (Pinacothèque de Paris, 2012).



TOKUTOMI Roka (1868-1927)¹

This Japanese writer lived during the Meiji (1868-1912) and Taishô (1912-1926) eras. He was also a translator and journalist. Both through his life and his writing, he is the embodiment of a high-profile intellectual figure in Japan at the beginning of the Twentieth Century.

Going up to the capital in 1889, he earns his living as a proofreader and translator, then as a journalist in the Min'yusha publishing company founded by his elder brother, the essayist Tokutomi Sohô, a journalist and man of authority with whom he will have a conflicted relationship throughout his entire life.

Made famous by the dazzling success of his novel *Hototogisu* (The Cuckoo), he becomes one of the most widely read writers of his generation; his collections of essays, in particular, enjoy a considerable success with the public.

Profoundly marked by the work of Leo Tolstoy, he decides, after returning from a trip to the West during which he met the eminent Russian writer, to embrace the Tolstoyan ideal of a peasant life.

Before experiencing celebrity, he had already published various single essays. In 1900, he gathers them into a volume that he titles *Nature and Man*, in which he includes "A poet of silence. The painter Corot," written in 1897. What should have been a simple article introducing the painter and his work becomes, under Roka's pen, a veritable petition, remarkable for its erudition, in favor of Corot, a French painter then little known in Japan, whom Roka is the first in his country to present in such a pertinent and thorough manner.

Reference: Jean-Jacques Origas. "The French 19th Century, Japan of the Meiji. Roka and Corot," in *Akutagawa's Lamp. Essays on Modern Japanese literature*. Paris: Belles Lettres, collection japon, 2008.

¹ His real name is Kenjirô (Roka is his chosen penname).

ASAI Chû (1856-1907)

A Japanese painter trained at the Western school of oil painting (as opposed to the Japanese pictorial tradition), he is one of the disciples of the Italian artist Antonio Fontanesi at the Technical Fine Arts School. He will become one of the pioneers—and one of the most remarkable artists—of this movement open to the Western esthetic.

Beneficiary of a grant from the Japanese education ministry, he resides in France from 1900 to 1902. He then paints many landscapes and discovers art deco at a pivotal moment when the latter, in the context of Japonism, is immersing itself in the Japanese aesthetic: "While Asai's generation had endeavored to learn the academic techniques of the West such as perspective, chiaroscuro, and modeling, in Paris, he discovers that young Parisian artist decorators were freeing themselves from those remnants of academicism by looking to Japanese techniques as a model: flattened faces without contours, but rendered by brush as in Oriental painting in India ink, [...] proximity and distance no longer articulated in linear but vertical perspective, between the top and bottom" (INAGA Shigemi, "Visual Arts Thinking and Social Status in the Applied Arts and Crafts in a Japan Confronting Modernity (1900-1927)").

Upon his return to Japan, Asai teaches oil painting in the artistically very conservative city of Kyoto, before establishing his own school of painting. Among his best-known students are the painters YASUI Sôtârô and UMEHARA Ryûzaburô.

Reference: Christophe Marquet. "Asai Chû at the Universal Exposition of 1900: The Gaze of a Painter from Modern Japan," in *Cipango, Cahiers d'études japonaises* 2, "East and West in Japanese Art," February 1993, Paris. INALCO, Centre d'études japonaises.

Christophe Marquet, "The First Confrontation of Modern Japanese Artists with the West: the Case of Asai Chû at the Universal Exposition of 1900," in the exhibition catalog of *From Kuruda to Fujita: Japanese Painters in Paris*. Paris: Maison de la culture du Japon, 2007.

Musée du Louvre

Jean-Luc Martinez
President-Director

Karim Mouttalib
General Administrator

Valérie Forey
Assistant General Administrator

Vincent Pomarède
Head of Media and Cultural Development

Violaine Bouvet-Lanselle
Head of the Publishing Service,
Office of Media and Cultural Development

Director of Collection
Fabrice Douar
Head Deputy of the Publishing Service,
Office of Mediation and Cultural Development

Acknowledgements at the Louvre:

Jean-Luc Martinez, Vincent Pomarède, Aline François-Colin, Laurence Castany, Serge Leduc, Pascal Torres, Masami Sakai, Marie-Pierre Salé, Laura Angelucci, Roberta Serra, Caroline Damay, Violaine Bouvet-Lanselle, Catherine Dupont, Valérie Coudin, Fanny Meurisse, Diane Vernel, Adrien Goetz, Christine Fuzeau, Camille Sourisse, Chrystel Martin, Virginie Fabre, Joelle Cinq-Fraix, Niko Melissano, Guillaume Thomas, Xavier Milan.

To Oda Motoyuki Stephen, Yukiko Kamijima, Masato Hara, Nathalie Trafford, Denis Curty, Thierry Masbou, Christophe Duteil, Emmanuel Hoffman, Cécile Bergon, Béatrice Hedde, Annabelle Pegeon, Martin Maynial, Carole et Laurence de Vellou, Yann Lequeu, Christophe Kourita, Corinne Quentin, Pascal Becquet for their invaluable support.

The author and the editor thank Anne Raskin and her children for the permission to reproduce the Daubigny House and its garden. Find out more at www.atelier-daubigny.com

Also available in the Louvre collection from NBM:

Nicolas de Crécy
Glacial Period

Marc-Antoine Mathieu
The Museum Vaults (e-book only)

Eric Liberge
On the Odd Hours

Bernar Yslaire and Jean-Claude Carrière
The Sky Over the Louvre

Hirohiko Araki
Rohan at the Louvre

Christian Durieux
An Enchantment

David Prudhomme
Cruising Through the Louvre

NBM has over 200 titles.

See our complete list, further information and order at:
NBMPUB.COM

NBM Graphic Novels
160 Broadway, Suite 700, East Wing,
New York, NY 10038
Catalog available by request

Also by Taniguchi from Fanfare/Ponent Mon:

As writer and artist:
Coming next: *Furari*
The Walking Man
The Ice Wanderer
The Quest for the Missing Girl
A *Distant Neighborhood*
A *Zoo In Winter*

As artist:
The times of Botchan vols 1 – 4 with Natsuo Sekikawa
The Summit of the Gods vols 1 – 5 with Yumemakura Baku

www.ponentmon.com